THE JAPAN MAGAZINE

A REPRESENTATIVE MONTHLY OF THINGS JAPANESE

NOVEMBER 1911

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HIGASHI HONGWANJI

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THE JAPAN MAGAZINE

VOLUME TWO NOVEMBER, 1911 NUMBER SEVEN

THE HONGWANJI

FOUNDED by the celebrated Buddhist Archbishop Shinran (1173–1262), descended from the Imperial family and therefore also bearing the hereditary title *Monzeki*, the Hongwanji, or 'Monastery of the Real Vow,' rapidly grew to be the largest and wealthiest of Buddhist temples, the sect being known as *Shin*, or *Monto*, and represents the protestant division of the Buddhist religion in Japan. For its priests may marry, and its doctrine is based upon a passage in Buddhist scriptures recording Amida's vow that he would accept Buddhahood only upon the condition that salvation would be open to all who earnestly wished to be savad and should call upon his name ten times; thus establishing the belief that faith in Amida as a saviour of mankind from sin is the thing necessary for one to enter into his kingdom.

The original temple was built at Ishiyama, near Osaka; but in the sixteenth century when the feudal lords were at war with each other for supremacy, and Oda Nobunaga, *Daimyo* of Owari Province, succeeded in subjugating the neighboring provinces, he desired to build a castle and, on account of its important strategic position, selected the site upon which the old Hongwanji of the Shin sect stood and secured an Imperial order to have it vacated by Archbishop Kenyo, the eleventh high priest since the founder, Shinran. The priest submitted and withdrew, but his oldest son, Kyonyo, made stubborn resistance to hold the temple, until Nobunaga had to appeal to force.

When Hideyoshi succeeded Nobunaga in power, the abbot had passed away, and through some political influence, his widow made appeal to have her younger son, Junnyo, specially appointed to succeed his father as high priest, on the ground that the eldest son had forfeited his right to succession in having refused to obey the Imperial command to give up the Ishiyama temple. The plea was granted, and Junnyo, as Archbishop, then erected the temple at Horikawa-dori, in Kyoto, and first called it *Honpa*, or main temple, but later *Nishi*, or Western Hongwanji.

After the death of Hideyoshi and the rise of Tokugawa Ieyasu and his military government, Kyonyo applied for

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THE HONGWANJI

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his patronage and being favored by Ieyasu, was enabled to erect another Hongwanji at Shichijo, Karasumaru, Kyoto, and this was called the *Higashi*, or Eastern Hongwanji. Thus the division arose, not owing to dissension as to creed, but as a mere matter of a mother's preference, and the influence she was able to bring to bear, and the Tokugawa *Shogun* fully realizing the power of the sect among the masses, lent a ready hand to divide, and thereby diminish, that power.

Both abbots and their successors flourished and extended their labors into a wide field, establishing branch temples in all the large cities of the Empire.

The Nishi Hongwanji, dating back to 1591, was built upon a magnificent scale in accordance with the wish of its regal patron, Hideyoshi, and a most beautiful garden with a small structure was arranged especially for his use and in which he spent many hours.

The present main temple was commenced in 1749, by the seventeenth abbot, Archbishop Honyo, and was twelve years under construction. Its width is ninety-two, length one hundred thirty-eight, and height seventy-nine feet; the floor space being nearly ten thousand square feet. The interior is rich in gold and color, subdued only by the half-light that enters through the paper *shōji*. The great pillars, the walls, the sliding doors, the carved *ramma*, the ceiling, the shrine are all a splendor of gold with painted and modeled decoration.

In addition to the main temple are several other buildings of importance; a second hall of worship called the Amida-do; the Kyo-zo, or depository of Buddhist canonical books; and the famous mansion, or *yashiki*, of the high priest, besides numerous lesser apartments.

The Amida-do, about three-fourths the size of the main temple, is similarly decorated, and has a splendid shrine containing a gilt image of Amida, said to have been carved by the celebrated Kasuga *busshi*; and portraits of famous priests of India, China and Japan, Prince Shotoku and Archbishop Honen (Jodo sect) among them, hang upon the walls.

In the Kyo-zo are more than six thousand scrolls of Buddhist literature, many of which are contained in special lacquer cases. This building is surmounted by a *giboshu*, or ornamental piece, for which, it is said, one thousand metal mirrors were melted and used as material.

For wealth of art and elaborateness, the *yashiki* of the prince-abbot is not excelled even by the Imperial Palace. There are some fifteen apartments, each of which presents the work of one or more of the famous artists of the age; Tanyu, Eitoku, Ryotaku, Ryokei, Hidenobu and Koi of the Kano school; Kokei and Ranshu of the Yoshimura group; Maruyama Ozui, Kaihoku Yusetsu, and Hidari Jingoro all contributed to make this Japanese palace an unrivaled artistic achievement.

Their work is upon panels, screens, *fusuma*, cedar doors, coffered ceilings, and carvings, many of which were transferred from Hideyoshi's Fushimi Castle, and embrace all the motifs and subjects dear to the artists of Japan, most of them being upon a gold-leaf ground. There are bamboos and tigers, the eagle and oak, the plum and the cherry-tree, chrysanthemums, lions and peonies, trailing wistaria, fans, books and scrolls, horses and hinoki trees, dogs, drums, monkeys, musk-cats and sago palms, waves, sparrows, storks and wild geese.

One apartment is arranged for the Nō performance, and a court also furnishes a special theatre for Nō dramas.

A chamber called *Taiko Kubi-jikken no ma* is the room in which Hideyoshi viewed the heads of those he had killed in battle.

Among the temple's treasures are the Imperial ordinance of Emperor Ogi-

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KARAMON, NISHI HONGWANJI

NISHI HONGWANJI

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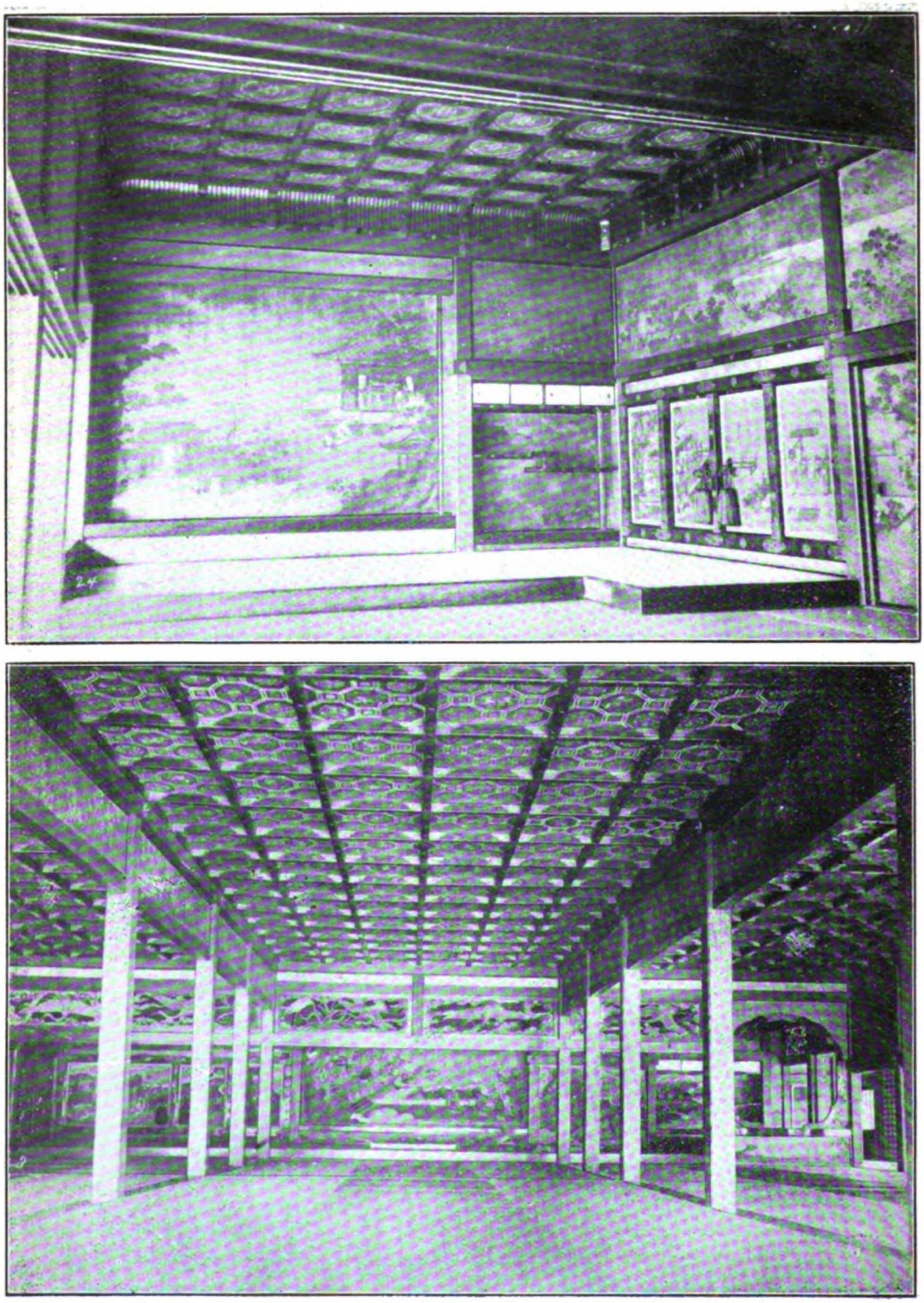

INTERIOR OF NISHI HONGWANJI. *Intérieur du Nishi Hongwanji.*
Die Innenansicht des Nishi Hongwanji.

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machi (1558-85), a picture of Daruma by Bokukei. one of Hotei by Mokuan, a drawing of hawks by Rinryo, several ancient masks, and autographed letters of Emperors of each reign.

The present abbot of Nishi Hongwanji, Otani Kozui, is a man of strong personality and progressive ideas; he spent several years in Europe, and traveled extensively throughout Asia, spending many months in India making research among the relics of Buddha. But it is said that owing to being preoccupied with literary pursuits, he takes little interest in evangelical work, causing his popularity as head of the temple to wane.

The present buildings of the head temple Higashi Hongwanji were begun in November 1892, and completed eight years later. The style is in strict accordance with that maintained through hundreds of years by the Monto sect, and the main temple is the largest in the Empire. It speaks most eloquently for the life and vigor of Japanese Buddhism, for it was erected by public contribution, and much of the labor, as well as material, was the generous gift of peasant parishioners. A notable fact is that its huge timbers were swung to their positions by great cables of human hair from the heads of pious women who had nothing else to give, white strands gleaming here and there in the masses of black!

The length of the main temple is two hundred thirty, its width one hundred ninety-five, and its height one hundred twenty-six feet; the roof consists of about one hundred seventy-five thousand large tiles.

The best craftsmen and artists of the day were brought together to execute the decorative features, which have much the same spirit and character of similar work in the older temples, and in a later day will be as prized, perhaps, as that of the ancients is now. The effect of the whole is one of rich simplicity.

In the centre of the main temple is a standing image of Buddha, to the sides of which are boards inscribed with a prayer for the continued rule of the present Emperor, and tablets to the late Emperor Komei. Upon one altar is an image of Prince Shotoku, and upon another that of Archbishop Honen; and portraits of the founder of the sect, Shinran, and the successive head priests hang upon the walls The chief treasures are an autograph of Shinran, an image of Buddha by Prince Shotoku, and works of art by Hidari Jingoro, Kano artists and Korin.

The residence of the abbot of Higashi Hongwanji is called the Karatachi palace, and its garden Shosei-en, is one of the most famous in Japan, said to have belonged to a member of the Minamoto family in olden days. A pavilion there has elaborate decorations by the early painters.

The present Abbot, Otani Koyen, who bears the title of Count, is deeply reverenced by his followers for his wisdom, knowledge and piety, and for his assiduous propagation of Buddhism, he being an enthusiast in performing the duties of his high office.

The services of the Monto sect are attended with ceremonies not unlike those of high mass in Christian churches, in the burning of incense and candles, the chanting, and richly-robed priests. The worshipers a so use a rosary and present themselves before the shrine in much the same manner as their Western brothers before the Crucifix or the Virgin; their '*Namu Amida Butsu*' (I pray Thee Eternal Buddha) taking the place of 'Hail Mary, Mother of God'. Morning service is held at the hour of five daily, and the temples are always open for prayer and worship.

Branches of the two Hongwanji, called *Betsuin*, or detached temples, but of no mean importance, and whose high priests are descendants of the Archbishops of Kyoto, have been established in all important cities in Japan, and also in several foreign lands, where the propagation of their faith is now being zealously undertaken by special missionaries.

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TOSA NIKKI

By TSURAYUKI

TRANSLATED

By FLORA BEST HARRIS

[Mrs. Flora Best Harris, (1859-1909) the late wife of Bishop M. C. Harris, was well-known and especially loved by the Japanese, both in their native land, and in hers, as a teacher and friend. She first came to Japan in 1873, returning to America only on account of poor health, but coming again several times subsequently. In the literary world she is best known for her hymns and poems.

Tsurayuki was a classical writer of old Japan, 10th century. His family was of Imperial descent, and he won honors both political and literary. Departing from the established rule of using the Chinese, he wrote in his own tongue. "Only a master of ancient Japanese," says the translator, "could transfer by paraphrase to our direct Anglo Saxon speech the graceful simplicity of Tsurayuki's prose in this fragment of another age." Tosa Nikki, or the Log of a Japanese Journey, is reprinted by the kind courtesy of Bishop Harris.—Editor.]

NOTWITHSTANDING the fact that I am a woman, I mean to try to write a journal, just as men do.

It chanced that, in a certain year on the 21st day of the twelfth month, at the hour of the Dog,* I set forth upon the journey which furnishes me an occasion for keeping this diary.

A certain person who had, for a number of years, served as governor (of Tosa), being released from his official position, duly settled his accounts, and winding up all affairs pertaining to his governorship, quitted his old home in order to take ship for the capital.

A large number of persons, some of whom are unknown to him, as well as many whom he knows, have flocked to witness his departure.

Among these are some whose kindly offices have for a long time been employed in his behalf, and their regret at parting is full of sincerity.

All these friends have been at infinite pains and trouble to assist him in a variety of ways.

22nd Day, Twelfth Month. — The gods have been supplicated to-day, for the favor of safe passage from Tosa to the Idzumi country.

Fujiwara no Tokizane called to make his parting salutations to the ex-governor, bringing with him gifts to serve as *Uma no hanamuke*,* albeit the intended journey is to be made by ship.

Officers, both of high and low degree, indulged so freely in the wine cup, at the feast which he furnished, that all became intoxicated; and, truly, a merry wassail was made on the beach, as the company frolicked here and there in the wildest gaiety.

23rd.—Yagi no Yasunori, a personage of much consequence, called to-day to make his farewell compliments. As this gentleman is not in the service of his country, I believe that his parting gifts were made with honest sincerity. For some reason, possibly my own unworthiness, ordinary people ordinarily do not call upon me, at present; but one of true heart refuses to follow the example of others. I do not thus praise

* "Hour of the Dog" was about 8 p. m.

* Parting gifts. Literally presents made to a guest when the nose of his horse was turned toward another destination. *Uma* (horse,) *hana* (nose,) *mukeru* (to turn toward.) In ancient times, the farewell present was a horse.

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him because of the gifts he brought, but from my appreciation of his character.

24th.—To-day, the priest in charge of Kokubunji,* came bearing presents for the governor. In fact, he brought materials for a great feast, and danced all the ship's company, down to the children, plied the wine cup so freely that they marched and danced about in their intoxication, even those ignorant of a single character, describing the character ten (十) with their staggering feet!

25th.—A letter was received to-day from the governor's successor, requesting the favor of a visit, and in compliance with this invitation, the departing officer sought his house. There, all day and until far into the night, a great variety of festivities and amusements were provided for the entertainment of the guest.

26th.—This was also spent by the ex-governor at his successor's house amid many pleasant diversions. No pains were spared by the latter in entertaining him, and even his retainers were abundantly supplied with gifts.

Chinese poetry was composed on the occasion; and the ex-governor as well as the newly appointed one, together with a number of others, made Japanese verses. I will not transcribe the Chinese poems, but append a stanza composed by his excellency, the new governor:

"When from the capital I sped,
The chiefest joys that came to me,
Were thoughts that I should meet with thee;
But what avails it to my heart,
Since thus, alas! we meet to part?"

A poem produced by the departing officer runs as follows:

"I thought none other like myself
Should come and go
Afar upon the billows' path
Of crested snow;
But thine the fate like mine to roam,
Thus to and fro."

I will not quote any of the various stanzas composed by other members of the company.

Suffice it to say that, at length, with varied and interesting conversation, the two officers passed to the entrance, indulging in much reciprocal clasping of hands.

Many of their parting utterances were exceedingly amusing, owing to the fact that both were somewhat maudlin from over-conviviality.

27th.—To-day oars were put in motion toward Mato, and the good ship set forth from Otsu, in Tosa Province.

About the time of this departure, the ex-governor's little daughter, born in Kyoto, and his companion in the journey to the province, died very suddenly, and in sore distress over his recent loss, heart and courage fail him. While his retainers are eager at the prospect of returning to the capital, he alone remains plunged in melancholy silence.

The anticipated arrival in Kyoto has lost its charm for him; for once there, sad memory will recall this one fact alone: "My child is no longer with me."

Those in attendance on the bereaved father suffer in sympathy with him, knowing that his anguish is a reality beyond any doubt, and that the affliction is well-nigh unbearable.

Touching this sorrowful event, a certain person composed some lines which read as follows:

"Toward far Miyako turning
Thought moves with eager yearning;
Yet grief blends with our lot,
For *one* returneth not.

* "Formerly, each province contained a temple called 'Kokubunji,' the priests in charge being appointed from Kyōto." Such, in brief, is the comment of the editor of Tsurayuki's journal.

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At another time the same person produced the following poem:

"Sometimes forgetful that my vanished darling
Is with the dead,
I deem her somewhere gone instead,
And ask, 'Where is she?' ask in vain,
O cruel Pain!"

While these poetic musings were claiming attention, the brother of the new governor, together with some others, overtook the ship. They brought with them wine and other dainties for our refreshment; and seated on the shore, the company talked about the difficulty of parting and kindred topics; while the former governor's retainers whispered among themselves, saying, "These newcomers are surely men with sincere hearts!

All felt diffident about drawing from their lips, the heavy net with its freight of words.* However, at last, by dint of uniting their strength they succeeded in bearing the heavy burden and produced the following:—

'As flock the wild ducks mid the reeds and rushes,
Thus have we hither sped, an eager throng,
"To stay him in his course—our friend regretted—
For whom we long."

This all applauded as a fine effort. Then he who was departing composed a stanza:

"Though we thrust the oar in the ocean-wave,
We cannot fathom the deep below,
And yet behold
The great sea-depths of your hearts we know.
Your kindness all untold!"

While thus the friends held poetic converse, the rude seamen having guzzled as much wine as possible, and not, in the least, comprehending their sorrows, said,—"We must ply the oar, and get the ship on her way. The tide is high, and fair. Winds will blow from this time on." So we all went on board. Before separating some sang Chinese songs suitable for the occasion and although we were in the west, others sang for us various songs of the east country.*

The voices rendering these songs were, in truth, so full of melody that the very dust was shaken from the roof of the ship's cabin; and the clouds in heaven paused in their course at the sound, gently swaying to and fro.

Having stopped to-night at a place called Urato, our two friends, Fujiwara no Tokisane and Tachibana no Suyehira, succeeded in overtaking the ship.

28th.—To-day it was planned that the ship should proceed to the port called Ominato.

The son of the returning governor's predecessor resides in Urato, and came on board to visit us with gifts of wine and a variety of other refreshments.

Thus furnished with a banquet, the company ate, drank, and made merry; while the ship moved on her way, at length arriving at her destined port.

29th.—Still in the same port (that is Ominato).

A physician of the place favored us with a present of wine, together with the flavoring known as *toso*.†

I think the man's heart must be an exceedingly kind one.

1st Day, First Month.—New Year's day; but the ship still remains in the same place. Expecting to make use of the spicy flavor provided for our wine, it had been fastened on the roof of the cabin at nights, but the wind happening to rise, it was carried away, and lost in

* An allusion to a net with its haul of fish—*finny* not "winged words."

* Koshin, probably, is meant by the "east country."

† A compound containing cinnamon and various other spices.

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the sea. Besides, as this place is in the rural regions, we were not able to purchase potatoes, rice cakes, or edible seaweed; so that our only feast was soup* made with the fish called *ai* dried and pressed; and with this as a relish we sipped our wine.

No doubt the *ai*, as he entered our lips, thought to himself:

"How luckless am I to be saluted by the lips of ancients like these!"

We on our part thought only of Kyoto with longings in which regret was mingled. "I wonder," we said to each other, "how it is in Kyoto to day. Are the decorations of straw rope,† the *nayoshi's* head, holly, and the like displayed before the Imperial Gateway?"

2nd.—The ship still remains in this port; but, fortunately, we received today from a good priest, a number of dainty articles in the way of food.

3rd.—Here, yet, in this place; and every day it is just the same thing. The fact that the wind remains unfavorable, and keeps on saying "Pray, stay awhile longer," as if sorry to part with us, is a most annoying circumstance.

4th.—As the wind does not favor us, we cannot proceed.

Masatsura (of Tosa) visited us, the bearer of wine and other good cheer. A great number have thus brought presents; but I have not made any return, there being nothing suitable on the ship. In this way we have had an agreeable and lively time, but, not having anything to bestow in return, I find myself in quite a dilemma.

5th.—As wind and wave do not cease, we still remain in the same port, and people come constantly to visit us.

6th.—To-day it is just the same as yesterday.

7th.—Still in this harbor. We chanced to remember that to-day is a festival, and thought how white horses* are being presented to his Majesty the Emperor.

As for us, our eyes gaze upon the white waves of the sea alone.

A person living at a place called Iké favored us, to-day, with a present of fish.

There was quite a variety of river and sea fish, and among them some *funa*,† but no *koi*. They were brought in great quantities, stored in long boxes, which were borne by a regular retinue of servants

There was, also, a present of young greens, and a pheasant with a spray of plum-blossoms attached. By this we were made aware that this is the seventh day of the New Year.

Accompanying the presents was the stanza appended:

"The moors are thickly covered
With springing grasses green.
In sooth, from out this 'Iké,' ‡
Where water ne'er is seen,
These early shoots of tender herbs,
I sought to glean."

Thus our visitor graciously condescended to favor us with these presents

---

* A play on the word "suimono" (soup) and the verb "sui" (to sip) occurs here; but, as elsewhere in the translation, these puns are necessarily omitted.

† The straw rope seen at the entrance of Japanese houses at the New Year season, and protecting them from unwelcome evil spirits, is too well known to need mention; but the fish called *nayoshi*, it may be remarked, was a kind of mullet.

* In ancient times it was the custom on the 7th day of every New Year to bring before the Emperor the white horses which were his especially prized possession.

† *Funa* a kind of river fish; *koi* the well-known, much-prized carp.

‡ An untranslatable play on the word *Iké*—name of a place—and *iké* the word for pond, is the *idea*, if such it may be called, of this effort "to drop into poetry."

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and the stanza that accompanied them, for all of which the writer expressed her exceeding gratitude. (This "Iké," by the way, is the name of a place).

The donor of the gifts is the daughter of a noble gentleman of rank; and having become the wife of a person belonging to this part of the country resides here at present.

The good cheer was distributed among the ship's company, even the children receiving their share, and a great feast was made at which all indulged to satiety. The vulgar sailors, in fact, made drums of their overfull stomachs, and went about beating them and sporting in such fashion as to startle old ocean itself; so that the waves rose high in alarm at their pranks. While they were in this frolicsome mood, many and varied were the amusing things that enlivened the occasion.

To-day, also, some one whose name I have forgotten, but which I will write down when recalled, brought for our behoof a box containing luncheon. . . . He evidently came intending to make a poetic effort, and being sorry on our account that wind and waves were so unpropitious as he gazed upon the rising billows, this poem was the outcome of his musings:

"As ye speed o'er ocean sweeping
Louder than the white waves leaping
With their roar, my voice of weeping,
While I linger far behind."

In good sooth, I laugh as I think what an unconscionably loud voice his must need be. I do not know, and cannot affirm definitely, whether his poetry and the viands he gave us were good or not. Everybody exclaimed, "A fine poem!" but nobody made any effort to compose one in response to it. . . . . What with eating and drinking the cheer provided for us, night wore on, until it grew quite late, and the author of the poem, then took leave, saying,—"I will again have the pleasure of calling upon you."

The child of a certain passenger on the ship said, just after this gentleman's departure, "I'll make a poem in reply." Her parents much surprised answered, "An amusing tale you tell us, indeed! If you can compose a stanza, do so at once." "We will stop the person who has just taken his leave," added they; but he was not to be found, having already gone some distance, no doubt.

Although the little girl had really made a stanza, she bashfully refused to repeat it at first; but, at length, after strong urging on the part of her friends, uttered words to this effect:

"From the sleeve of the departing,
From the sleeve of those who stay,
Floweth down a stream of tear-drops—
Well-a-day!
'Tis these tears—I can but think—
(Not the brine of surf and spray)
Bathing thus the ocean's brink."

Whether these lines are intrinsically so interesting, or whether they seem meritorious only to me, because composed by my own dear child, I do not know. In my opinion they are unusually good, not only for a child, but if composed by a grown woman, would do her no discredit. Whether it would be well or ill to give them to the person who has lately left us, I can not determine; at all events I have corrected the poem a.d laid it away.

(*To be continued.*)

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THE GREAT LANDSCAPE ARTIST OF THE UKIYOYE SCHOOL

By H. SHUGIO

HIROSHIGE, the great landscape artist of our Ukiyoye school, has been attracting a great deal of attention and discussion among his foreign admirers during the past few years, and he often has been misrepresented owing, no doubt, to the lack of reliable information. Mr. E. F. Strange, of the South Kensington Museum of London, did more to make Hiroshige better known than all other writers who, so far, have written about our Ukiyoye artists; and Mr. J. S. Happer, an American admirer of Hiroshige, who, I am told, had the largest collection of his colored prints, also has given us a great deal of information, not generally known before among the foreign admirers and collectors, in his valuable catalogue of Hiroshige prints, collected by him in Japan and sold some time ago in London.

Many, I am sure, obtained other interesting facts about Hiroshige from the admirable paper on the colored prints of Hiroshige read before the Japan Society of London, by Mr. Strange; and after reading that paper I must confess there is not much to add to it.

It may, however, be of some interest to many of his numerous foreign admirers, to have one of his own countrymen write a short sketch of his life.

Hiroshige was born in the 9th year of Kwansei (1797) and belonged to a family of *hikeshi doshin*, or fire brigade police. The head of his family was attached to the fire brigade station, on the bank of Yayesugashi, in Yedo. His family name was Ando, and he had three other names, namely, Tokutaro, during his boyhood; Jiuyemon, during the middle period of his life, and Tokubei, during his last period. Hiroshige is said to have been naturally fond of drawing pictures, and he began to draw as soon as he could handle a brush.

His father therefore decided when the boy was quite young to make him an artist, and asked his old friend, Okajima Rinsai, to give his son drawing lessons, as he was then living near his home. This Okajima Rinsai was an artist who painted in the Kano style, which was very popular then among our aristocratic society; but Hiroshige, when he attained his fifteenth year, wanted to become a pupil of the most popular Toyokuni, who was the great master of the Ukiyoye school of that time. He was, however, unable to enter that great master's studio, owing to no vacancy there and entered the studio of Toyohiro, a fellow student of the great Toyokuni in Toyoharu's studio, by the good offices of a friend who was a bookseller. He made great and rapid progress in a very short time after entering that studio, and he was presented, by his master, with an

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autographed diploma granting him permission to use thereafter the art name of Utagawa Hiroshige, under the date of the 9th of the 3rd month of the 9th year of Bunka, or March 9th, 1812, just a year after his entrance to his master's studio. The original of this diploma is now in a private collection in Tokyo.

In his early artistic career he made designs for cheap colored prints of all sorts, and for the illustrations of the three-volume novel, *Onkyoku Nasakeno Itomichi*, written by Tori Sanjin, in the 3rd year of Bunsei, or 1812.

It was the first book illustrating done by him, within my knowledge. He is said to have gone to Kyoto, early in the Tempo period (1830-1843), on a mission for the Tokugawa Government, to make a sketch of the great ceremony of the presentation of horses at the Imperial court.

This trip to Kyoto was a great turning point in his artistic career. He was trying very hard in his early artistic life to distinguish himself, no doubt greatly spurred on by the great popularity of the first Toyokuni's prints of actors and female beauties.

Much influenced and charmed by the beautiful scenery on the great Tokaido, he made up his mind during his Kyoto trip to become a landscape specialist. It was shortly after his return from Kyoto that his world famous prints of the fifty-three stations on the Tokaido were published by Takenouchi, a dealer in prints and books, of Reiganjima, Kyobashi district, Yedo.

This Tokaido series at once became quite popular as soon as they were published, for they were so far above the landscape prints drawn by Ukiyoye painters (with the single exception of that of Hokusai's works), in the same time.

Assured of great success, Hiroshige devoted his best efforts to landscapes, doing now and then a few comic sketches and some book illustrations. He was a fairly good comic poet himself, and there are several books of comic songs illustrated by him; some of the comic poems composed by him are also to be found in some of those books. He wrote and published his comic poems under the pen name of Tokaido Utashige.

It is said that his landscape pictures printed in colors became very famous throughout the whole Empire, and they were in great demand everywhere and all the print publishers were very eager to secure his landscape designs for color prints. He made a trip to the province of Kai, leaving Yedo in the 4th month of the 12th year of Tempo, or April, 1841, and returning in the 11th month of the same year, or November, 1841. He painted some theater curtains, boys' May flags, screens, sliding doors, *kakemono* pictures, etc., during this trip, for his friends and patrons in that province, besides some sketches and notes for himself.

His Kai trip journal, which is full of interest, is said to be now in a private collection in Tokyo. He moved to Tokiwa-cho, from his Ogacho residence, in the 3rd year of Kokwa (1846), and again to Kano Shinmichi, in the 2nd year of Kayei (1849). He traveled through the two provinces of Awa and Kadsusa, leaving Yedo early in the 2nd month of the 5th year of Kayei, or February, 1852, returning home in the 4th month of the same year, April, 1852. He painted many pictures for his admir-

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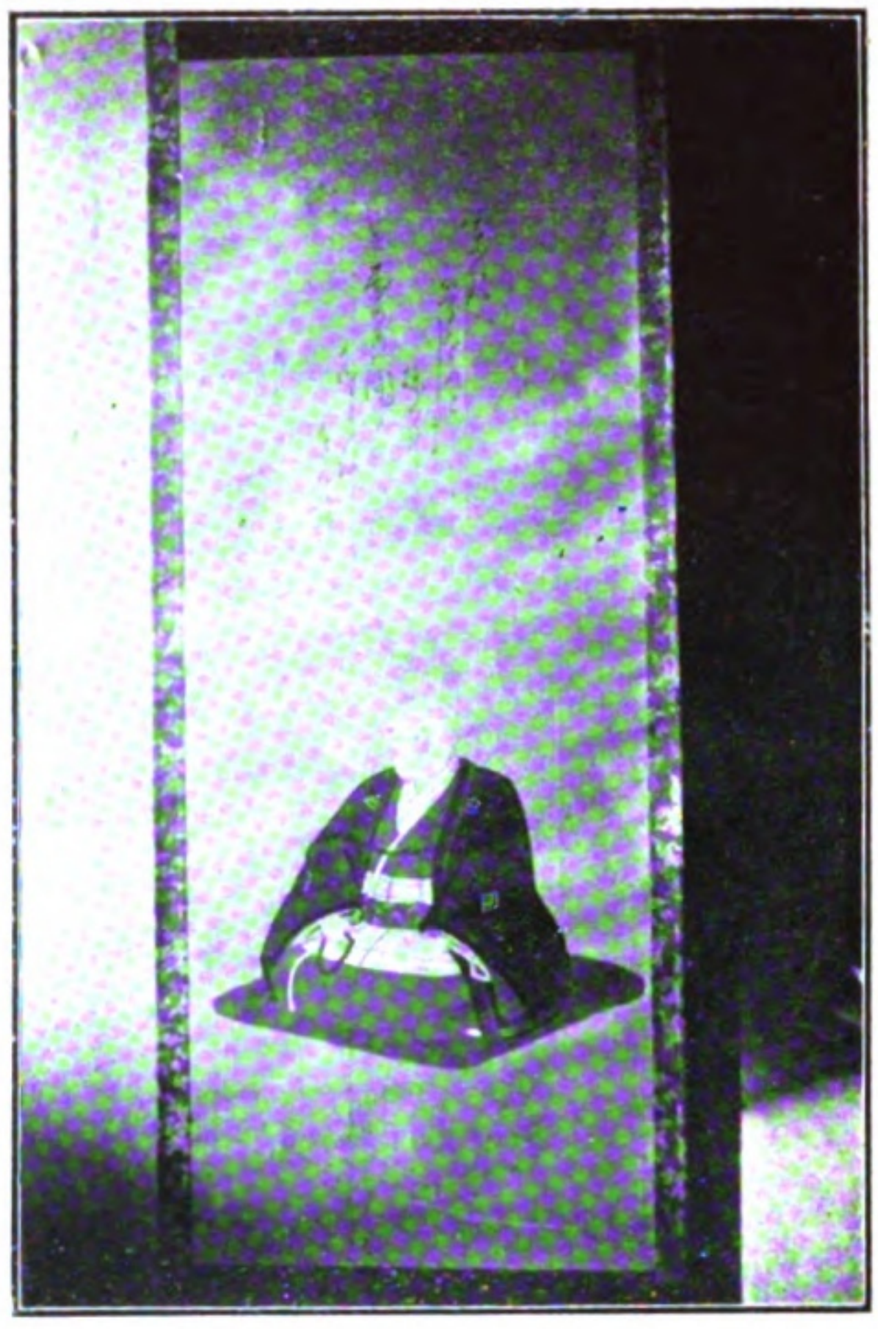
CARVED WOOD FIGURE OF HIROSHIGE.
Statue en bois de Hiroshige.
Holzstatue des Hiroshige.



HIROSHIGE'S PORTRAIT BY HIROSHIGE II.
Portrait de Hiroshige par Hiroshige II.
Selbstbildnis von Hiroshige II.

GATE OF TEMPLE, SHOWING HIROSHIGE'S GRAVE WITHIN.
Porte du temple, montrant la tombe de Hiroshige à l'intérieur.
Tempelthor mit Ansicht von Hiroshiges Grab.

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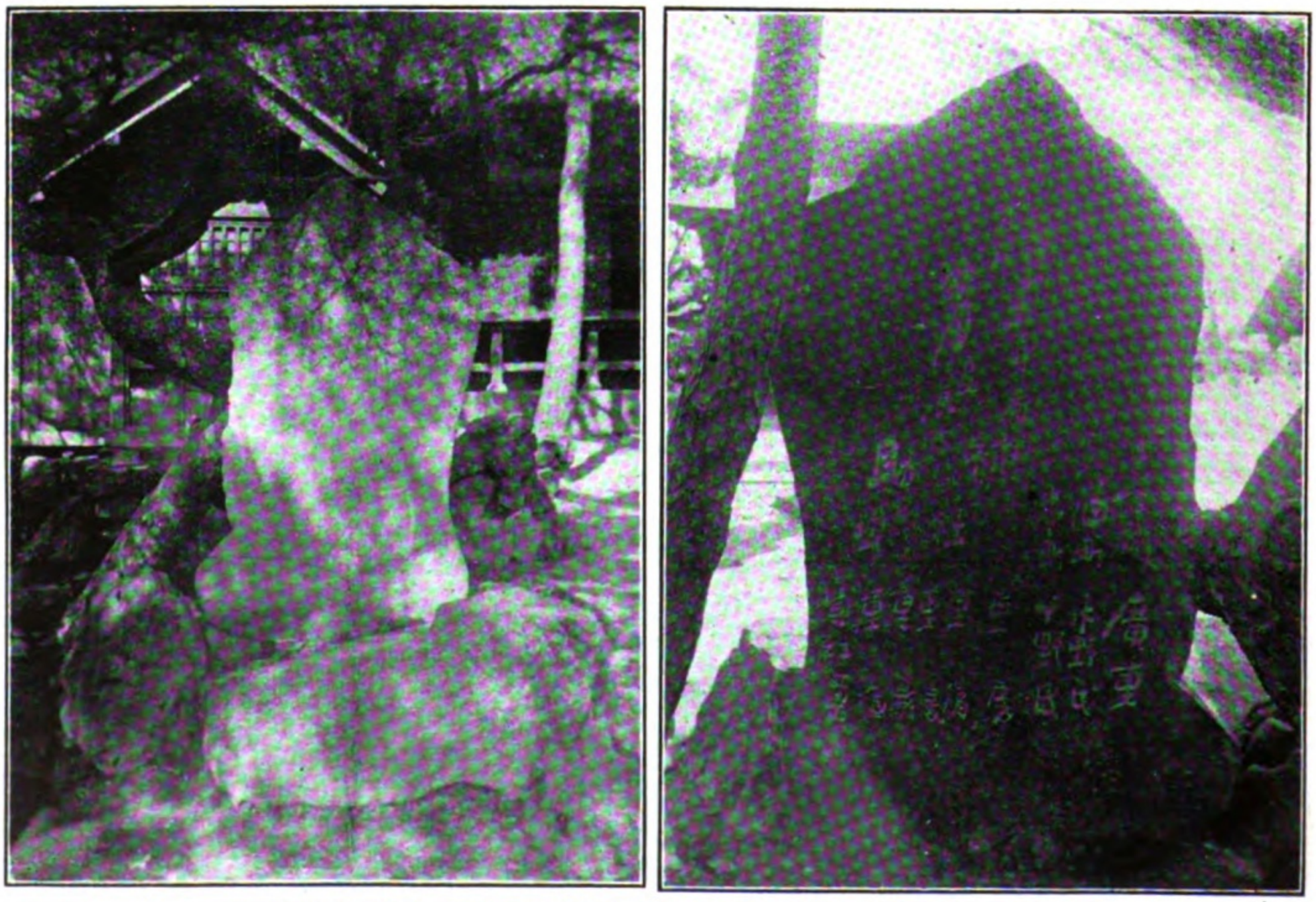
OLD STONE.
Vielle pierre.
Alter Stein.

NEW STONE, FRONT AND BACK.
Pierre neuve, devant derrière.
Neuer Stein, die Front-und Rückseite.



MEMORIAL TABLET TO HIROSHIGE, FRONT, BACK.
Tablette commémorative de Hiroshige, devant, derrière.
Gedenktafel für Hiroshige, Front-und Rückeseite.

HIROSHIGE'S TOMB. *TOMBE DE HIROSHIGE. HIROSHIGES GRAB.*

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ing friends and patrons in these two provinces, as well as making some sketches and notes for his own use. He also kept his trip journal which is also in a private collector's possession now in Tokyo.

His last trip was made in the 1st year of Ansei (1854), through certain parts of the Tokaido, to inspect and to make the survey maps of several rivers which cross that great highway, for the *Shogun's* Government; and his Tokaido journal is also kept in a private collection in Tokyo.

He died at the age of 61, on the 6th day of the 9th month of the 5th year of Ansei, or September 6th, 1858, falling a victim to cholera, and was buried in the grounds of Togakuji, in Matsuyamacho, Asakusa district, where his grave-stone is standing, bearing the posthumous name of Kenkoin Tokuo Riusai Koji.

A stone memorial tablet was erected to the memory of Hiroshige in the sacred grounds of Akihajinsha, a Shinto temple in Mukojima, by his pupils, in the 15th year of Meiji (1882). He had many pupils, but there are only two who are to be specially mentioned; namely, Shigenobu and Shigemasa, both of whom signed, after their great master's death, Hiroshige or Hiroshige II.

Shigemasa, a much younger man than Shigenobu, was adopted by the first Hiroshige as his son. Thus it is quite certain that there were three artists who used the name of Hiroshige; the first Hiroshige, who died in 1858; the second Hiroshige, who left Yedo shortly after the first Hiroshige's death and who is said by some to have settled in Yokohama, but no one seems to know where and when he died; and the third Hiroshige, the adopted son of the first Hiroshige, who died on the 21st of March, 1894, at the age of fifty-two.

I am told by an intimate friend of the last Hiroshige, who is still living in Kanda, Tokyo, that the last Hiroshige, who was commonly known by the name of Ando Tokubei always insisted that he was Hiroshige II. for the reason that he became the first Hiroshige's adopted son on the condition that he was to succeed him after his death, taking the art name of Hiroshige II. The widow of this last Hiroshige is still living in Shibuya, Tokyo, and is taking good care of her departed husband's grave, faithfully and devotedly.

The artistic qualities of the three Hiroshiges are in their natural order. Shigenobu, who also used the art name of Kisai Riusho, did some clever and fine work, and some of his drawings and colored prints are almost as good as his master's; but the last Hiroshige was much weaker, though he was a clever copyist, having done some good work after the first Hiroshige's designs.

The signature used by the first Hiroshige in his last period was closely imitated by the two succeeding Hiroshiges, that it is often quite difficult even for Japanese to distinguish between them, and it is no wonder to find some blunders made by some foreign collectors as to their prints.

Hiroshige illustrated many books after 1820, until his last days, but a very few of them are now known by collectors.

There seems to be no need for me now to speak of the first Hiroshige's artistic greatness as a landscape painter, when his reputation is firmly established, but I shall add a few words about his personality. He is said to have been rather quiet in his manner and thoroughly artistic in temperament, full of humor and poetry. He was passionately fond of composing comic poems, and also took great delight in drawing comic sketches. He was a very keen student of men and nature and he always kept the habit of taking notes of all that interested him.

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EXPORT MANUFACTURES

AN interesting feature of the Japanese manufacturing industry, is that a goodly portion of the products are of strictly foreign origin, and are made almost exclusively for export. The total value of exports for last year amounted to $224,214,498; the following list of products names the exports according to their importance as such, as shown by the Government statistics of 1910.

1.	Habutai	$14,492,618
2.	Copper	10,402,859
3.	Matches	5,194,833
4.	Shirtings and Sheetings ...	3,270,936
5.	Straw-plaits	3,130,990
6.	Knit underwear	3,005,766
7.	Porcelain and Pottery ...	2,756,961
8.	Cotton drill	2,541,592
9.	Silk handkerchiefs	2,430,889
10.	Mattings	1,468,638
11.	Chip braids	1,416,766
12.	Nankeens	1,251.468
13.	Paper	1,071,823
14.	Umbrellas and parasols (foreign)	924,866
15.	Towels	919,058
16.	Cement, Portland	671,862
17.	Iron and Steel	641,768
18.	Table cloths...	586,575
19.	Lacquer ware	554,919
20.	Tooth brushes	544,996
21.	Cotton crepe...	533,983
22.	„ flannel	479,315
23.	Fans	461,273
24.	Lamps	427,834
25.	Paper (foreign)	364,800
26.	Clocks	312,848
27.	Coral (worked)	289,413
28.	Rope and bags	288,628
29.	T. cloths	252,100
30.	Mirrors	218,553
31.	Screens	193,872
32.	European clothes	188,126
33.	Rugs	176,330
34.	Lanterns	104,076
35.	Ivory	104,342

It may be noted that more than half of these products, which form the bulk of manufactures for export, are of foreign origin, and many of the others are not just such as are used in Japan, but have been modified for foreign markets. The width of *habutai*, which stands at the head of the list, is more than doubled, and the weave also varies; the shapes and often the designs of porcelain are of foreign pattern, to say nothing of the process itself; the mattings exported are not the kind seen in Japanese homes; cotton crepe woven for export is double the width sold in Japan; such screens as are made for foreign trade bear no semblance to those used here, and the rugs find little sale in their home land.

The textile industry employs about 700,000 female operatives above 14 years of age who receive a daily wage of from .10 to .12½ cents; 50,000 girls under that age at from .04 to .07 cents per day; 70,000 male workers above 14 years who are paid from .12½ to .20 cents for a day's labor, and 3,000 boys under 14 years earning .07 or .08 cents a day. That day means 21 hours of continuous labor, and there are 323 of those working days in a year.

There are four divisions in the labor; spinning, dyeing, weaving and finishing, more than 80% of the work being accomplished by women and girls. There are some 15,000 textile factories, 487,000 weaving houses, 88 cotton mills, 720,000 hand looms and 52,000 machine looms at which this army of workers is kept busy. Fukui, in the province of Echizen, and Kiryu in Kotsuke, are the largest producers of *habutai*, factories employing many thousand girls and women being located in both places.

The cotton mills keep 70,000 female, and 18,000 male operatives working

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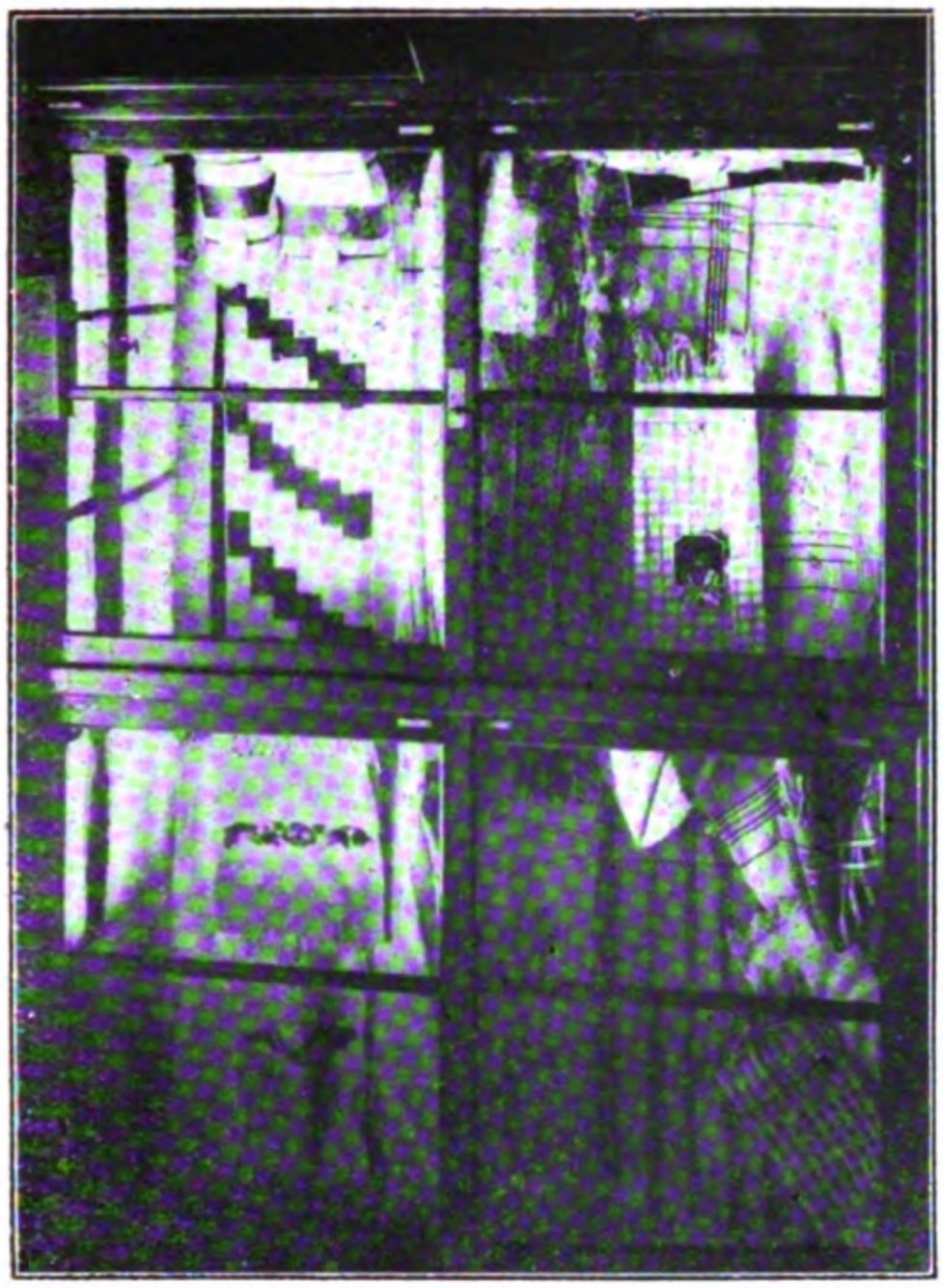
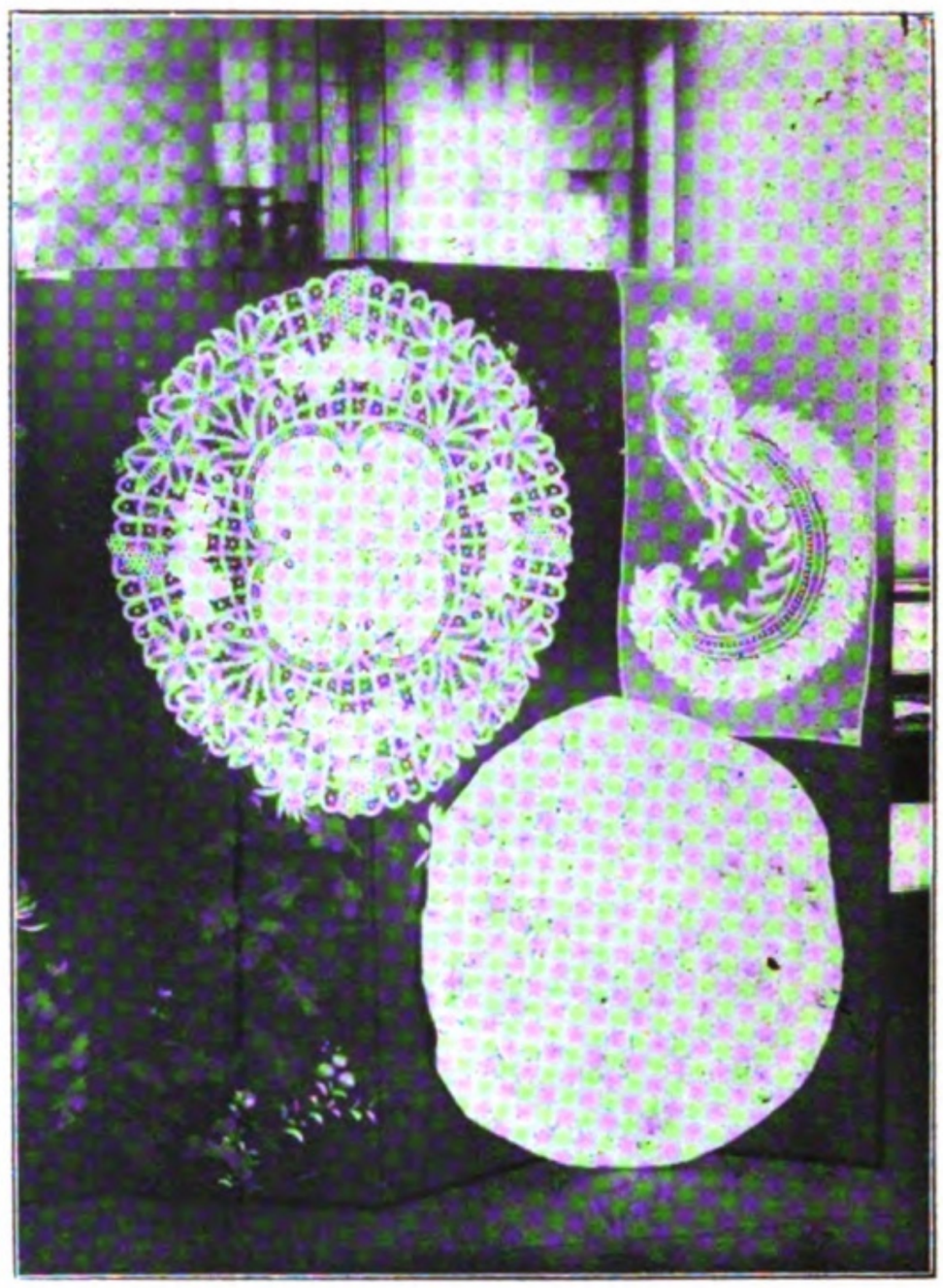


TOWELS. *Les essui-mains. Handtücher.*



LACE AND EMBROIDERY. *La dentelle et la broderie. Spitze und Stickerei.*

MATTING. *Les nattes. Matten.*

RUGS. *Les tapis. Teppiche.*

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KERAMICS. *Les poteries. Porzellan.*

LACQUER. *Le laque. Lacksachen.*

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daily at the average wage of .13 cents and .21 cents respectively. About one-fifth of the goods manufactured is exported.

The manufacture of matches furnishes employment to about 13,000 girls and women and 6,000 boys and men in Tokyo, Nagoya, Osaka and Kobe. More than two-thirds of the total output is exported, the majority of which are phosphorous, safety matches being consumed at home.

About 6,000 persons are engaged in knit underwear factories aad in braiding straw- and chip-plait, the latter work being done mostly at home; more than half the workers are women and children.

Porcelain and pottery have constituted important articles of export since the time of the very beginning of Japan's foreign trade, and for many years the work was done on a small scale only, but many families engaged in it. Though there are now extensive and thoroughly equipped potteries that employ a large number of workers, there are still nearly 6,000 families who have kilns, and derive a livelihood therefrom.

In this work the males far outnumber the females, there being 28,000 of the former, and but 6,000 of the latter. Arita, in Hizen Province; Seto, in Owari; Kyoto; Nagoya; Hanazawa, in Haga; Tokyo and Yokohama are all large producers of pottery and porcelain. One-third the total output is exported.

The principal center of the export matting manufacture is Hiroshima Prefecture, where some 4,000 artisans, three-fourths of whom are women and children, earn their living.

Paper, both of the Japanese and European varities, is exported. For this work, about 8,000 hands are employed, about half being men. About one-tenth of the native and half of the foreign paper made in Japan is sent to other countries.

Silk umbrellas and parasols and umbrella sticks are shipped in considerable numbers, and as the foreign silk parasol has entirely taken the place of the native one (the Japanese women use them at all seasons, as they wear no hats) and the foreign umbrella is also much used, though the oiled paper one is still largely in evidence, they find good sale here also.

Cotton towels of the foreign type are made almost exclusively for export, as natives use a very different material; a thin, plainly woven cotton fabric stenciled with decoration in blues and black made in ten-yard lengths, and cut into towels, used unhemmed.

The table cloths referred to in the above list of exports, are those made of plush, felt etc., and may be seen in use here only occasionally. Drawn work and embroidered linen ones, and lace are made in considerable quantities, mostly by women and children, whose daily wage is from .05 to .20 cents; there are about 2,000 artisans engaged in the large cities and surrounding districts.

England, France, Germany and America are the largest purchasers of Japanese lacquer wares. The value of last year's total output was $3,760,481, one-seventh of which was sold abroad. Some 18,000 workers are employed, about 3,000 of whom are women, the number of families engaged being nearly 6,000. The wages paid for this work are from .08 to .26 cents.

Wajima, in Noto Province is famous for producing the best lacquer; Shizu-

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oka, near Tokyo, for its large and cheap production; Aizu, Niigata, Obama and Aomori for special kinds; Kii for both the quality and amount manufactured; and Kyoto, Nagoya and Tokyo for their various products.

Lacquer making requires much time and patient care, and besides, is even dangerous, as the presence of raw lacquer is poisonous to many. Some kinds require at least two months to make, even the smallest articles, as the time is consumed, not in going over the object with the numerous coatings of the wonderful liquid, nor even in its possibly elaborate decoration, but in the drying of each thin film, which, strange to say, can be accomplished best in a very damp place.

Red, black and gold are the chief colors, green being seen in a certain kind only; and many precious things are made of this delicate but enduring material; boxes, bowls, baskets and trays; combs, pins and clasps for the hair; writing cases, rice containers, great chests, and even furniture are in constant daily use here, and most of these things are also exported.

Japan's industry of making rugs owes its origin to one Fujimoto Sozaemon, a native of Sakai, who, in 1831, made the first, patterning after one imported from China. Export, however, did not commence till about 1878, after which Sakai became known for the rugs made there.

Seventy-five per cent of the rug weavers are girls and women from seven to twenty-five years of age, receiving from .05 to .25 cents per day for their labor. The designers receive a salary of five dollars per month. A rug 3×6 ft., which sells for $1.75, requires three persons one day to make. They are made of cotton of various shades, but mostly blue and white, and ramie in all colors. Osaka also has factories that produce cotton rugs in all sizes, and different qualities, the best having a smooth close pile, and being both pleasing and seviceable.

The export manufactures are displayed in all the chief cities of Japan, in large and commodious Commercial Museums, controlled by the Imperial Government, and in charge of a corps of well trained officials. The price of every article is marked in plain figures, and the address of the dealer may be had for the asking, in person or by correspondence. These museums afford excellent means for promoting foreign trade, and export manufactures are augumented from year to year.

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FIFTY YEARS IN JAPAN

By ARCHBISHOP NICOLAI

[The Jubilee Anniversary of His Grace, Archbishop Nicolai's coming to Japan as a missionary was celebrated July sixteen, by the Russian Orthodox Church in Kanda, with impressive ceremony. His Grace's very long residence in this country, commencing as it did before the Meiji Restoration, enables him to speak authoritatively upon many subjects, and his ability and talent add greatly to their interest as presented by him. We translate from the Japanese first published in the *Jiji* by the special permission of His Grace, the Archbishop Nicolai.—EDITOR.]

III

NOT many years previous to my arrival in Japan, the Tokugawa Shogunate had undertaken to render the Anti-foreign Party inactive by wide-spread persecution, which only served to involve them in additional troubles. Just a year before I came, Lord Ii had been assassinated at the instigation of anti-foreign leaders, and some years later the Satsuma forts opened fire upon British warships lying in harbor there. So that internal and external affairs had about reached a climax, and the whole country was in a wild state of excitement and confusion.

But the Tokugawa Government having declared itself for the open door policy, stood by foreigners in their difficulties and offered them whatever protection was possible, and the Bakufu officials, *bugyo* and others, were on most friendly terms with the foreign residents, as well as with the consuls.

During those troublous times, both the Government and foreigners were in constant apprehension of the *ronin*, who wandered over the country a menace to peace and, especially to foreigners, life. There being no other open port in northern Japan, Hakodate became headquarters for *ronin* and publicists of that ilk, and foreign residents stood in great terror of them as they came and went, though now, as we look back, we feel this need not have been so, since all *ronin* were not necessarily anti-foreign. But they were looked upon by foreigners as the most dangerous element, because they had committed so many deeds of violence, and not a few foreign residents had met a tragic death at their hands in those days of disorder; and the Government had to bear the responsibility.

Though there were a number of such murders committed throughout the land I recall but one which took place at that time in Hakodate, and if I remember correctly, it was the only one that occurred there. The perpetrator of the crime was a *ronin*, of the clan of Akita, I believe; and being an ardent supporter of the anti-foreign policy, and believing that all foreigners were dire enemies of the country, and had come only with the object of possessing themselves of the 'Land of the Gods' (as the country was then called by the natives), he had traveled to Hakodate for the express purpose of ridding Japan of at least one of the barbarians before he would return to his native province.

After wandering about the city for several days, the opportunity for his evil deed presented itself, and his victim

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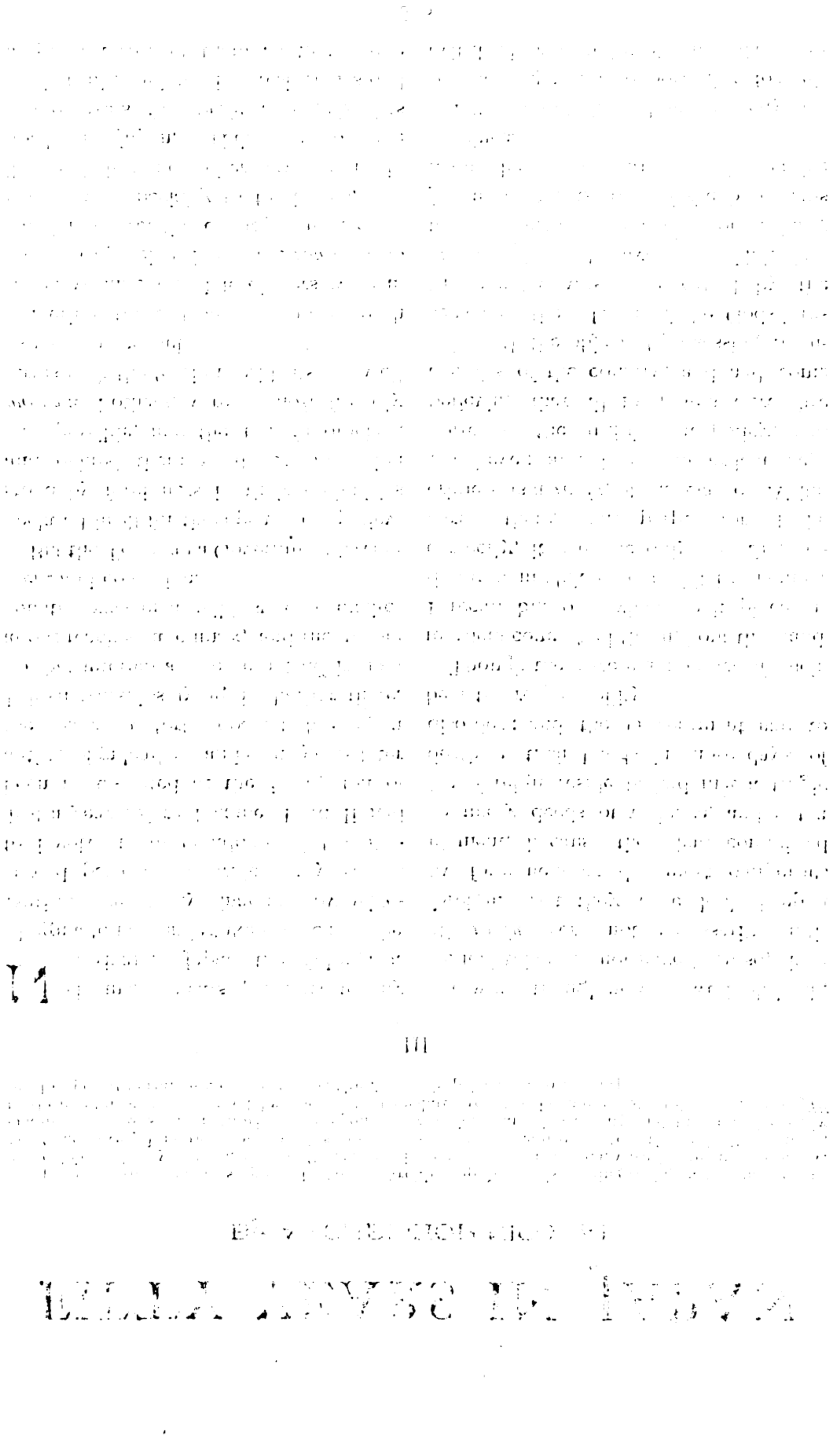

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was no less a person than the German Consul.

It was the Consul's habit to take daily walks a-field, and on that occasion he was out for the accustomed exercise. He had passed through the streets, and was entering a rural lane, in the outskirts of town, when he was abruptly confronted by a *samurai* brandishing his sword. The Consul turned and fled swiftly toward a near-by farm house, closely pursued by his antagonist; reaching the house the Consul ran around it and turned to escape in another direction, but the *ronin* was upon him, and plunged his sword right into his victim's heart. Alas for the German Consul! We could do naught for him but offer prayers for the peace of his soul. The murderer at once surrendered himself to the authorities to meet his fate. It entailed new troubles for the Bakufu.

And so those wandering warriors were a terror to foreigners generally; but for myself, I felt little concern on their account, as I had been associated with them in various ways, and had made converts among *ronin* of talent and distinction, who heard me preach the Gospel at my first church in Hakodate; and it was also from *ronin* there that I learned Japanese and Chinese classics.

Hakodate was not governed by clan rule; for, being only a trading port, the majority of its citizens were of the merchant class, and therefore without literary attainments; though there were a few physicians and priests of both the Shinto and Buddhist religions who could lay claim to some learning, it would not be too much to say that the *ronin* were almost the only scholars living in that city, their residence there being merely dependent upon political conditions.

Under those circumstances, they were about the only available teachers, and coming in contact with them in that capacity during a period of eight years' study of Oriental literature, I knew that class of *samurai*, as well as others, too intimately to stand in fear of them. On the contrary, I found admirable and praiseworthy qualities, in the great self-control, self-respect, self-sacrifice and loyalty which characterized the spirit of *bushi* of those feudal days. The old time *samurai* would never deign to enter into any arrangement for a consideration of money alone, always acting upon higher principles, which may not be said of all present day literati; in fact, most of the admirable traits that marked the *samurai* of old Japan have disappeared entirely from the ordinary Japanese of to-day, which, for their own sake, is greatly to be deplored.

Allow me to note a few instances of international difficulties which arose at Hakodate during the beginning of Japan's foreign intercourse.

When I arrived, the *Opritchnick*, a Russian warship, was lying in harbor, and after I had been at the Consulate several days, Captain Seliwanoff, the Commander of the vessel, dressed in full uniform, made a formal call upon the Russian Consul, and I could not fail to note the grave look in his face, which, together with his full dress, and the fact of his seeking a formal interview, told me at once that something was wrong.

I was not mistaken; the Captain had come to enter complaint against the Japanese authorities, whom he charged with neglect of duty. Between the Captain's attitude and the Consul's, there was a striking contrast; the former

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excited and unreasonable, the latter calm and diplomatic, presenting the case fairly, but in favor of the Japanese officials. The facts were as follows.

A few days before, a naval surgeon, belonging to the *Opritchnick*, while riding between the Russian Consulate and Kameda, off which coast the warship was anchored, had been attacked and injured by a *samurai*, who made his escape in the dusk. Demands for the arrest of the culprit had been made repeatedly by the Russian Consul; the *bugyo* was urged to make every effort to apprehend the criminal, and the Consul had reason to believe all had done their best, but the criminal was still at large.

Captain Seliwanoff, however, had lost patience, and indignant at the Consul's attitude, as well as what he assumed to be the negligence of the *bugyo*, he angrily declared, in his excitement, "We will bombard the city if these Japanese officials don't take that criminal in charge!" And he doubtless was in earnest; but the Consul calmly pointed out the fact that the Commander was not vested with the authority to do so in time of peace, and that he spoke too hastily; that the officials were in no wise to blame, etc., and finally appeased the wrath of the naval officer.

Only the wisdom and prudence of that very diplomatic Russian Consul, could have prevented a more serious result from this and other difficulties which came up; but he was thoroughly familiar with national conditions, and maintained the most friendly relations with the Bakufu officials.

The *Opritchnick*, it may be added, soon departed, sailing for America; later she was reported missing and was nevermore heard of, it being supposed that she met with rough weather and went down in mid-Pacific.

A half century ago, the Ainus (aborigines of Japan) were still to be seen in and about Hakodate, and living in scattered villages. They discovered, one day, that some of their tombs had been robbed, and naturally were greatly incensed over the matter, which caused no little disturbance. Prompt action was taken by the *bugyo*, and at length uncovered the very unpleasant fact that a consul and a Russian medical doctor were guilty of the deed, which, they said, was committed for the sake of scientific research; but even such a motive could not justify their heinous crime.

Koide, the *bugyo* of Hakodate at the time, was a man of high character, and a worthy official; he would not allow the position of the offenders to influence him in the least, and forced the resignation of the consul, and secured an order from the Russian Consul for deporting the physician.

It may be said that from about that time, 1861, internal conditions assumed an unsettled state, which gradually increased up to the year 1865. It was, however, next to impossible for resident foreigners to know the actual state of political unrest, and surely none of them contemplated, at that time, the coming of a revolution. Nearly all of them were satisfied with the Tokugawa rule, on account of its advocacy of foreign intercourse, and it was generally believed that it would continue in power indefinitely.

Personally, I had little opportunity of knowing much about the political situation; and though I had then been so long a resident, I knew no more about such matters than I did before coming to Japan.

But the national tumult at last reached such a pitch, that it was plainly evident, even to foreigners, that the Tokugawa Government was about to be overwhelmed by the rising sea of political troubles. This much we foreign residents learned, not through the columns of the press, for in those days none existed, but by the ever increasing number of warships from various nations, that came to Hakodate from Nagasaki and Yokohama with communications for the foreign consuls.

(*To be continued.*)

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NIPPON

By DON C. SEITZ

Come
To the Isles of Japan!
Sail
In the queer sampan!
Sing
To the sweet samisen!
Dance
With the geisha then!
Dress
In the gay kimono!
Walk
On the tip of the toe!
Bow
With your head to the floor!
Crouch
As you come through the door!
Toss
All your cares away!
Live
For each sunny day!
Here
In the Isles of Japan!
Make
Them your own all you can!

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PRIEST AND PRIESTESS OF THE BLOOD

TENNO SAMA, or Son of Heaven, the Emperor of Japan descended from the Sun Goddess, has been, since Jimmu *Tenno*, the first of the demi-god rulers sixth century before Christ, a faithful and reverent votary of his divine ancestress; paying homage in tribute, worship and supplication, maintaining an outward simplicity and establishing a form of symbolism that would seem to spring only from inward purity and spirituality.

The Emperor Sujin, a century B. C. made the Princess Toyosuki-iri-hime-no-mikoto, a virgin daughter, the high priestess of the Sun Goddess, and in all succeeding reigns down to the fourteenth century A. D., a virgin princess performen holy rites connected with the worship of the Japanese divine mother, Ama Terasu, and had charge of the sacred mirror, the goddess' symbol, treasured in the main shrine, in the province of Ise, established the fourth year B. C.

In these ancient shrines each successive Mikado has conducted in person, as most high priest, solemn ceremonies celebrating the festivals sacred to the Imperial goddess-mother, through all these centuries, regardless of any and all other religious beliefs which he may also have adopted; and the observances regarding ancestral deities constitute the most important functions of the Imperial Court today.

Foremost among these are the *Shi-hokai* and the *Kannamе Sai*; the former taking place on the first day of the year, in which obeisance is made to the ancestral gods in the four directions, and at the same time prayer is offered for peace and prosperity; the latter represents a season of thanksgiving, where an ear of rice, the first-fruit of the season, is offered by the Emperor, with the expression of profound gratitude for its production. On these occasions, the original ceremonial dress—*kanmuri* and *sokutai*—of the Shinto cult is worn, by way of showing respect to the gods.

In the event of national crises, dangers, or successes the Emperor proceeds to the holy of holies at Ise, to pray or offer thanks to the heavenly founder and protectress of his ancient line of rulers; the most recent Imperial pilgrimage by His Majesty having been made following the conclusion of peace after the Russo-Japanese war.

The princess appointed to serve the goddess at Ise was called *Itsuki-no-miko*, and the special palace provided for her residence was known as *Itsuki-no-miya*. When Kyoto became the capital, a princess of the Blood was also appointed to the shrine of Kamo, the guardian god of the city; because Emperors born there came under his protection, and it was considered desirable that a princess consecrate herself to his service, and the Kamo shrines attained much importance.

On all minor occasions the priestess acted as the representative of the Emperor at the shrine of the Sun Goddess, since it was not always expedient

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for him to withdraw from affairs of State to attend all religious rites.

Sometimes the priestess was a child of only three years; at others a princess of thirty performed the sacred duties assigned to the *Itsuki-no-miya.* When her appointment was decided upon, it was reported to the shrine, and the princess taken to one of the palaces of Imperial residence, afterwards to a certain locality where a new palace had been especially constructed for her, called *No-no-miya.* The occupation of the new priestess' quarters took place in August of the year following her appointment.

On the first day of each month, the priestess entered the *Itsuki-den*, or 'pure and clean hall,' and prayed to the Sun Goddess, so that in the course of three years' prayer and devotion she would be perfectly consecrated and prepared to remove to the main shrine, at Ise, and become high priestess, which promotion took place in September. This system of *Itsuki-no-miya* or virgin priestesses, fell into disuse after the civil wars of the fourteenth century.

But a *Guji*, or Shinto high priest of Ise Daijingu is still appointed from among members of the Imperial family, the present one being His Highness, Prince Taka-ō Kuni.

Shinto priests are not required to take the vow of celibacy, nor do they wear their robes of office except during a ceremony. They are also perfectly free to choose any secular calling they may desire, and their lives differ in no apparent way from laymen's.

After the introduction of Buddhism, 552 A. D., and the encouragement it received from Japan's aristocracy, even the Emperor assumed holy orders, and several Empresses became Buddhist nuns. Many princes and princesses became ecclesiastics, and devoted themselves to the religion of Buddha, praying for the future welfare of their souls.

Emperor Shomu (724–748) was the first sovereign to set the example of Buddhistic religious ardor, and the priest Gyoki was appointed to preside at the grand ceremony which was held when the Mikado took his vows. His Consort, Empress Komyo, also entered religious service at the same time. Empress Koken, who succeeded Emperor Shomu upon the throne, likewise became a nun.

Prince Shotoku (572-621) was by far the greatest propounder of Buddhism springing from the Imperial family. He was the first son of Emperor Yomei, but did not ascend the throne, acting only as Regent. He founded many temples and monasteries, was a most remarkable statesman, the author of the celebrated Seventeen Articles of the Constitution, and is said to have been able to listen to ten law suits at the same time, comprehending them all perfectly. It was through his patronage and unceasing efforts that Buddhism attained such popularity. Among the temples established by him are Shiten-no-ji, Horyu-ji, Kitsuju-ji, Katsuragi-ji and Hoko-ji.

Prince Kaisei, son of Emperor Konin (760–781) became a priest, as did also Princes Takaoka and Kogaku, the latter taking holy orders after being deprived, for some reason, of his appointment as Crown Prince. He was the son of Heizei (806–811) and became a most devout priest, traveling extensively in the interest of Buddhism, going to China to further his knowledge and study the

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THE HIGH PRIESTESS, PRINCESS MURAKUMO. *La grande prêtresse, Princesse Murakumo. Die Hohepriesterin, Prinzessin Murakumo.*

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THE HIGH PRIEST, PRINCE KUNI AND FAMILY. *Le grand-prêtre, Prince Kuni et sa famille.*
Der Hohepriester, Prinz Kuni und Familie.

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canonical books of that country, and even to India, where he died from injuries received in an attack by a tiger. He was the first Japanese to visit that country.

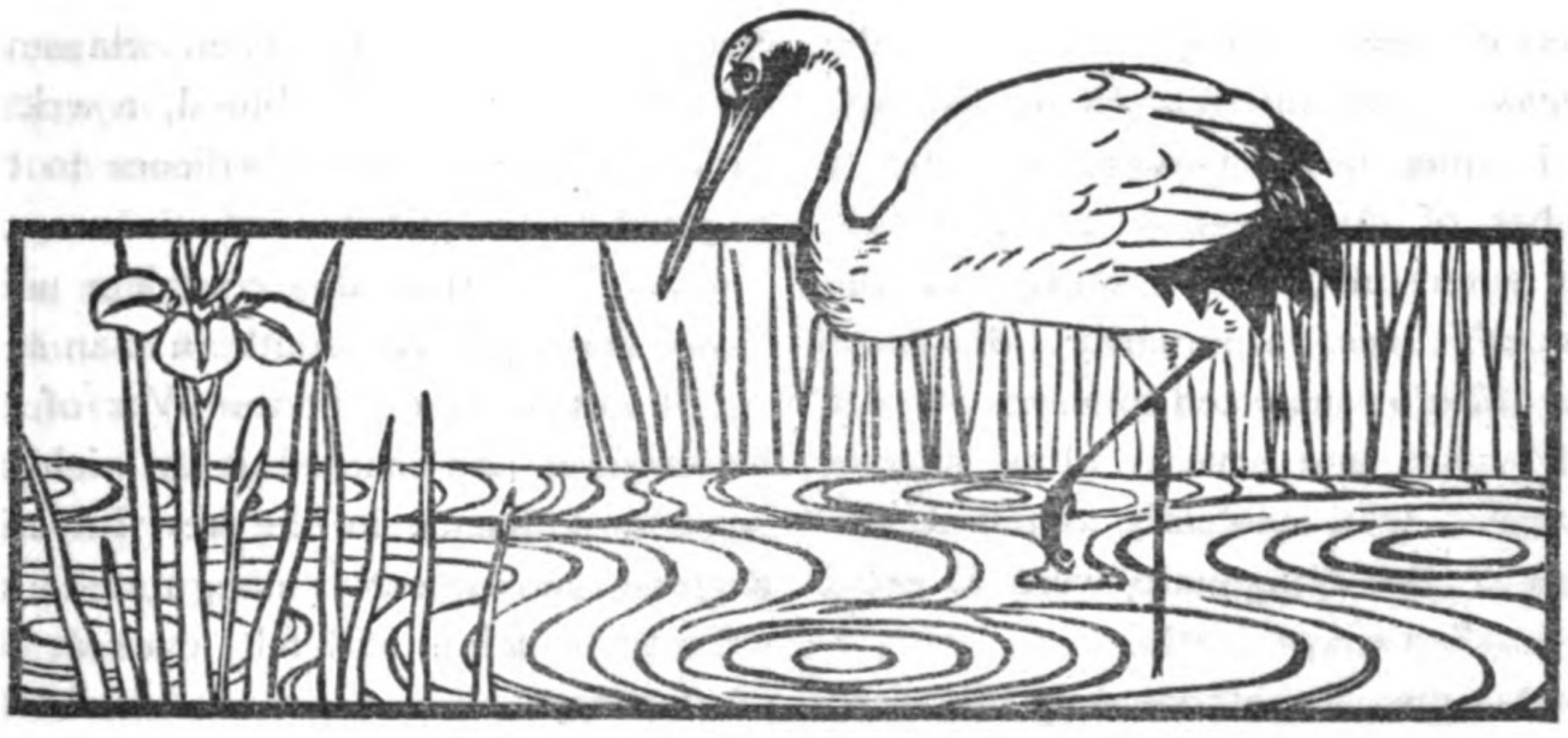
Another similar instance of a deposed Crown Prince taking holy orders, was that of Prince Tsunesada, son of Emperor Junna. He allied himself with the Buddhist faith in 849, taking the name Kojaku, and distinguished himself in the religious circles of Japan.

After the founding of the Tokugawa Shogunate, and the building of the splendid temple Kwanei-ji, at Uyeno, by Iemitsu (1683), it was contrived to keep there as high priest, a son of the ruling Mikado, in order to hold in their power a possible heir to the throne in case the Imperial Court might offer opposition to their rule; the long prepared for event taking place at the time of the Restoration, when the then priest-Prince, Kita-Shirakawa, was seized by the *Shogun's* forces and taken to Aizu, where the standard of rebellion was raised. After the overthrow of the Tokugawa regime, Prince Kita-Shirakawa, together with all those of the Imperial family then acting as Buddhist priests, became laymen, and most of them entered the military service.

Two Imperial princesses of the ninth century became Buddhist priestesses; the daughter of Emperor Kwammu, in 850, taking the name of Anchoku, and the daughter of Emperor Saga, Princess Shigeko, in the following year.

Only one princess is now in a religious order; Princess Murakumo, high priestess of Zenkoji, in Shinano Province. She is the elder sister of Prince Fushimi, is fifty-seven years old and has been in the service many years. She is held in highest esteem and veneration by the whole nation.

The tendency during the Meiji period has been to restore to its original importance and supremacy the Shinto faith, together with its ancient ritual and observances, and the custom of appointing virgin princesses as high priestesses in the service of the Sun Goddess, which was abolished some six centuries ago, may be brought again into favor and practise through the revival of ancestor worship which has prevailed during the last decades.



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canonical books of that country, and even to India, where he died from injuries received in an attack by a tiger. He was the first Japanese to visit that country.

Another similar instance of a devoted Christian living holy service was that of Justus Tsumasu, a native of Izumo Province. He was [illegible] with the Buddhist faith [illegible] the name Josuke, as well to [illegible] himself in the religious rites of Japan.

After the Jesuits and the Franciscans, and the splendid temple known as [illegible] by Iemitsu (1638), it was ordered to keep there no Christian priest, [illegible] ruling Mikado [illegible] power possible even to [illegible] case the Imperial Court [illegible] opposition to them, [illegible] prepared for events in any place at the time of the revolution, when the [illegible] priest-Prince, Kuni-Shirakawa, was seized by the Sub-war Force and taken to Aizu, where he committed [illegible] was raised. [illegible] the overlord of the Tokugawa regime, Prince Katsu-Shika-Kawa, together with all those of the Imperial Family then acting as Buddhist priests, became laymen, and most of them entered the new service.

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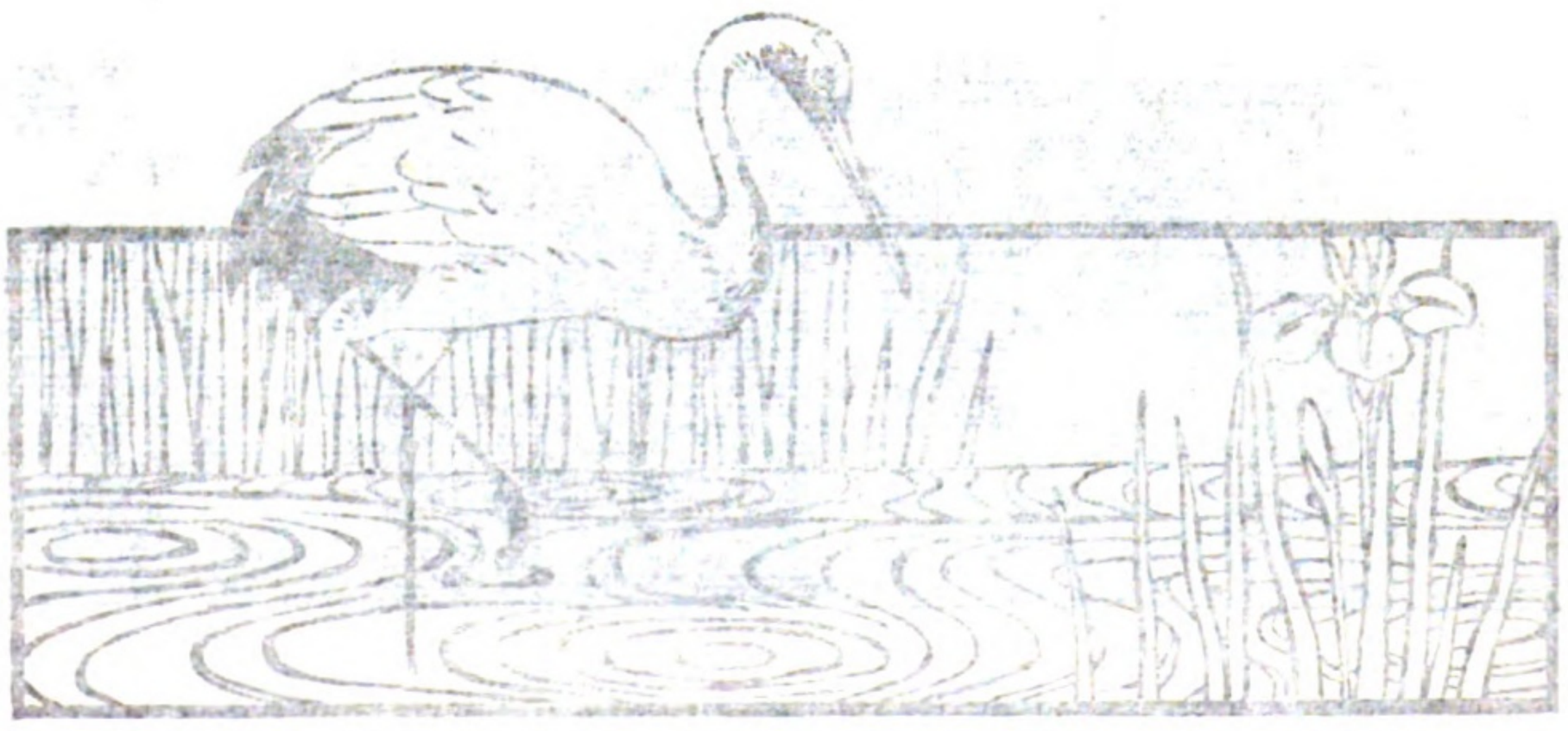

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BUSHIDO OF SATSUMA

By K. S. KOMORI

EX-COMMISSIONER OF THE DEPARTMENT OF EDUCATION

(TRANSLATION)

XI

WHEN news of the death of Prince Nariakira reached the people, not only the clan of Satsuma, but all Japan was deeply grieved and filled with a sense of public loss, for hope of the regeneration of the country was centered in him and his extraordinary ability. It seemed that his people knew not where to turn, in their dire extremity, having suddenly been deprived of the one to whom they looked for guidance; their light was extinguished and they felt overwhelmed in darkness.

Reaction at once set in in the political affairs of the Satsuma clan; the advocates of reverence for the Mikado lost their ground, and power was gained by the aristocratic party, which resulted in many of the various measures for advancement and progress, which had been established by Nariakira, being set at naught.

On the other hand, violent repressive measures were being taken by the *Shogun's* Government at Yedo, through the Premier Ii Kamon-no-kami; and a number of *daimyo* and court nobles who entertained views other than the Premier's were summarily dismissed from office or subjected to some form of punishment, and several ultra-patriotic Japanese, who violently opposed the policy of the Shogunate, were arrested and condemned to death.

Such extreme methods only increased the feeling against the Government, and Satsuma blood was not the last to boil at such outrages. The tumult was growing daily; the young warriors of the clan threatened to become *ronin*, independent of rule, that they might immediately open war against the Government of the *Shogun*.

In an attempt to pacify the impatient ones, and prevent the breaking up of the clan rule and power, an autographed proclamation was issued November 28th, 1859, over the name of the young Prince, Tadayoshi, appointed by Nariakira to succeed him, in which the views of the dead leader were appealingly set forth, cautioning his followers against taking rash steps and violent action. Reverence for their former chief was so great, and relations with his house so cordial, that the clamor was quieted by this proclamation, as if by magic, and the consequence was a grand rally for clan union, in which each clansman presented, sealed with blood, a written oath of allegiance and obedience to the reigning Prince of Satsuma.

It was doubtless this complete unity alone, that made the southern clan such an important factor in the War of the Restoration, and enabled it to wield so large an influence in the new Imperial Regime, subsequently inaugurated; an influence which is still felt, even at the present day.

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The Regent, Shimadzu Hisamitsu, father of the young Prince, greatly impressed and affected by the will of his departed brother, felt inspired to act in his stead, and came to the decision to at once dismiss from office his unpopular councilors, and appoint in their places men of integrity and loyalty. With a picked force numbering about a thousand of his clansmen, he set out for the Imperial capital, Kyoto.

Premier Ii had just been assassinated at Yedo, on the way from his residence to the *Shogun's* Palace, a deed accomlished by violent partisans of the Anti-foreign Party, demanding the expulsion of foreigners. *Kōnin* from several different clans were then assembled in Kyoto and vicinity, eagerly awaiting the arrival of the Satsuma leader, whom they intended to join, for the overthrow of the Tokugawa *Shogun*.

Though deeply imbued with the idea of reverence for the Mikado, Hisamitsu had no intention of assuming the leadership of such violent partisans, and had, moreover, orders from the Imperial Court to pacify the excited *rōnin*. He, therefore, forwarded to them a memorandum fully setting forth his views regarding the state of affairs, and cautioned them against having recourse to any violent means, telling them to wait till the proper moment should arrive.

Such counsel was most unwelcome to many of his own clansmen who were *rōnin*, and, having gathered at Teradaya, an inn in Fushimi, near Kyoto, were about to proceed thereto, when Hisamitsu's messengers arrived. The result was angry opposition, and a bloody encounter, with a number killed and wounded.

Hisamitsu arriving at Kyoto, presented a memorial to the throne acting upon which the Imperial Court issued orders to the *Shogun's* Government to elect Hitotsubashi Yoshinobu as *Shogun*, and that he proceed as soon as possible to Kyoto to convene an assembly of the *daimyo* of the realm, unite national forces, and take necessary steps for the expulsion of foreigners. This Imperial order was conveyed to the *Shogun* by a court noble named Ohara, acting as the Mikado's envoy, under the escort of Hisamitsu and his train of a thousand followers.

Upon their return journey to the Imperial capital the incident transpired (September 14, 1862), which brought about the bombardment of the Satsuma city of Kagoshima about which Nariakira had built his forts.

It was held a dire offense for any one to cross the road in front of the train of a *daimyo* or court officer; in fact it was regarded as a crime, and was invariably punished by death on the spot.

It happened that as Hisamitsu neared Tsurumi, a station along the great Tokaido road he was traveling, four foreigners, one a woman, appeared on horseback, just in front of the Prince's procession. His retainers made wild gestures to the equestrians to get out of the way; but being ignorant of the usages of the country, they spurred their horses to make haste, and passed in front of the palanquin bearing the Prince himself, whose furious attendants sprang to attack, succeeding in killing one instantly and seriously wounding the two other men, the lady making good her escape.

When news of this was made known to the Yedo Government, the Bakufu authorities immediately sent an order to Hisamitsu to hand over the murderers,

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but no notice was taken of it. The four foreigners thus attacked being British subjects, the British Charge d'Affairs, Mr. John Neil, at Yedo, soon received instructions from Lord Russel, British Secretary of State for Foreign Affairs, to open negotiations at once with both the national Government and the Satsuma authorities, and authorizing him to bombard Kagoshima with the China squadron in the event of the Japanese failing to accede to their demands.

There was no demur in the case by the *Shogun's* Government, which paid a considerable sum as indemnity; but Hisamitsu obstinately refused to surrender the murderers, and reaching his native province ordered necessary preparations for the threatened attack by the British squadron, which appeared off the coast of Yamakawa, in the southern part of Kagoshima Bay, on August 11th, 1863. Seven men-of-war steamed up the bay and anchored near the village of Taniyama.

The commotion and excitement in the city were unprecedented. The bells were rung as in great conflagrations to apprise the people of danger, or other dire disasters, and men on horse-back were sent flying to the castle to report to the authorities. It was a strange experience for people who had never before seen such, to see those huge battle ships enter their harbor, threatening to destroy their city.

The commander immediately opened negotiations with the local government for the surrender of the criminals and the payment of indemnity. It was reported among the people that the English demanded Hisamitsu's head, which threw them into a state of greater frenzy. Clansmen and *samurai* from all over the province thronged the city, expecting hostilities to begin at any moment.

Four of the chief clansmen were appointed by the Prince to negotiate with the English, who presented an ultimatum which stated that unless the demands were answered within twenty-four hours, they would take free hand.

At this juncture an event took place which was truly characteristic of the undaunted nature of Satsumans, however absurd it may appear. A plan was conceived by some of the clansmen to disguise themselves as tradesmen and go out to the great ships in small boats with fresh vegetables etc., for sale; and getting aboard, to attack the English at close quarters, intending to capture all the men-of-war by this means. It was arranged, also, that upon a signal from those in the boats, the forts were to open fire simultaneously on the ships

On the morning of the 13th the seventy-seven men who were to undertake the task, went to seek an interview with the Prince and his father, who bade them farewell over cups of *sake* in solemn ceremony; and in like manner each observed the usual form in parting with members of his family, before venturing upon his hazardous mission.

When their seven small boats approached the British battle ships, the strange appearance of the men at once aroused suspicion, and they, of course, were not allowed to embark. The men in one of the boasts which went to the flagship, however, were allowed to go on board, but were far too carefully watched to allow them to proceed with their plans. Among the members of that party were many men who afterwards won distinction; such as the younger

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Saigo, who became a Minister of State, and Prince Oyama, Field Marshall.

Two days after that futile attempt, the English captured three steamers owned by Satsuma, and hoped to bring her to terms more readily; but the result was quite the contrary. Having their vessels seized the more enraged the authorities, and they determined to fight at all costs. So at noon of the same day the forts were instructed to begin firing. When nine of them, with eighty-one cannon all told, commenced cannonading, the effect upon the city was terrific, and the tumult was at its height.

The British squadron, it seems, was not expecting this attack, and were not prepared for action, having been in hopes of making amicable settlement; so they withdrew beyond the range of fire and after forming in line, slowly steamed into the bay again and began bambarding the forts and city, the cannonading continuing on both sides for four hours, when a hurricane arose that made firing impossible, and the British Squadron retreated to the open sea. They had lost their commodore and the captian of their flag ship, and had sixty killed and wounded men.

Only a few of the Satsuma men were killed, but the Gionsu fort was practically annihilated, and the city had been set fire and three hundred fifty buildings were burned, the conflagration lasting nearly two days. The three captured steamers and the arsenal were also burned by the British.

The next day the weather had cleared and about noon there was another exchange of firing, but the English men-of-war finally retreated and sailed for Yokohama, while the Satsumans began to repair their forts and make full preparations for the second attack which was contemplated.

(To be continued.)

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DESIGNS ON OLD JAPANESE PAPER MONEY

By NORITAKE TSUDA

ACCORDING to an old record, paper money was issued for the first time by Emperor Godaigo, in the first year of Kenbu (1334 A. D.) to pay the Imperial expenditure. But this, being not well guaranteed, was not welcomed by the people, and very soon fell into disuse.

This system was for a long time neglected, but coming down to the Tokugawa period, paper money had to be issued by each clan to relieve the financial condition. There were various kinds and many different designs.

It was circulated only in the domain of the clan issuing it. The face value was promised on demand, in silver, copper, or gold coin, which circulated throughout the whole Empire.

There was also a kind which promised rice, merchandise, etc., on demand. On some of this kind, the corresponding value was recorded together with the quantity of material, and on some only the quantity was recorded. For example, there were some on which were recorded "two umbrellas" and nothing more. But all these kinds were circulated in the same capacity as money in the limited domain. The business of the issue of paper money was entrusted to some private persons by the lord of the clan.

The designs on paper money were popular subjects, as in other art products. It is interesting to see how closely those designs are related to the popular idea of wealth and happiness. We are, therefore, going to give the meaning and derivation of some of the designs.

The most common and note-worthy designs represented *Shichi Fukujin*, or the seven gods of luck; cranes, tortoises, bamboo, pine and plum trees; Horaizan; *Takara-bune*, or ship loaded with treasures; *Takara-zukushi*, or design composed of various symbols of treasures; *lin*, or unicorn, dragon, tiger, lion; *fukki*, *kanko-dori*, *Idaten* (Veda), *Monju* (Mañjusri) and so forth.

The *Shichi Fukujin* are Ebisu, Daikoku, Bishamon, Benzai-ten, Jurōjin, Fukurokuju, and Hotei. Some of these gods of fortune were introduced from abroad very early, and some originated in early Japanese mythology. It was however, in a much later period that these seven gods became one company, doubtless in the Ashikaga period, and the number seven seems to have depended on a phrase in Buddhistic scripture called *Ni-ō-kyō*, in which it is said that if the doctrine of *Ni-ō-kyō* is properly understood, and observed as taught, seven calamities will instantly disappear, and seven fortunes will come immediately.

The seven fortunes were said to be longevity, wealth, popularity, purity-reverence with love, dignity, and generosity. To personify these the above seven gods of luck are said to have been selected. And each of these gods was and is still individually worshiped by

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1 2 3 4 5 6

OLD JAPANESE PAPER MONEY. *Ancien ne papier-monnaie japonaise.* *Altes japanisches Papiergeld.*

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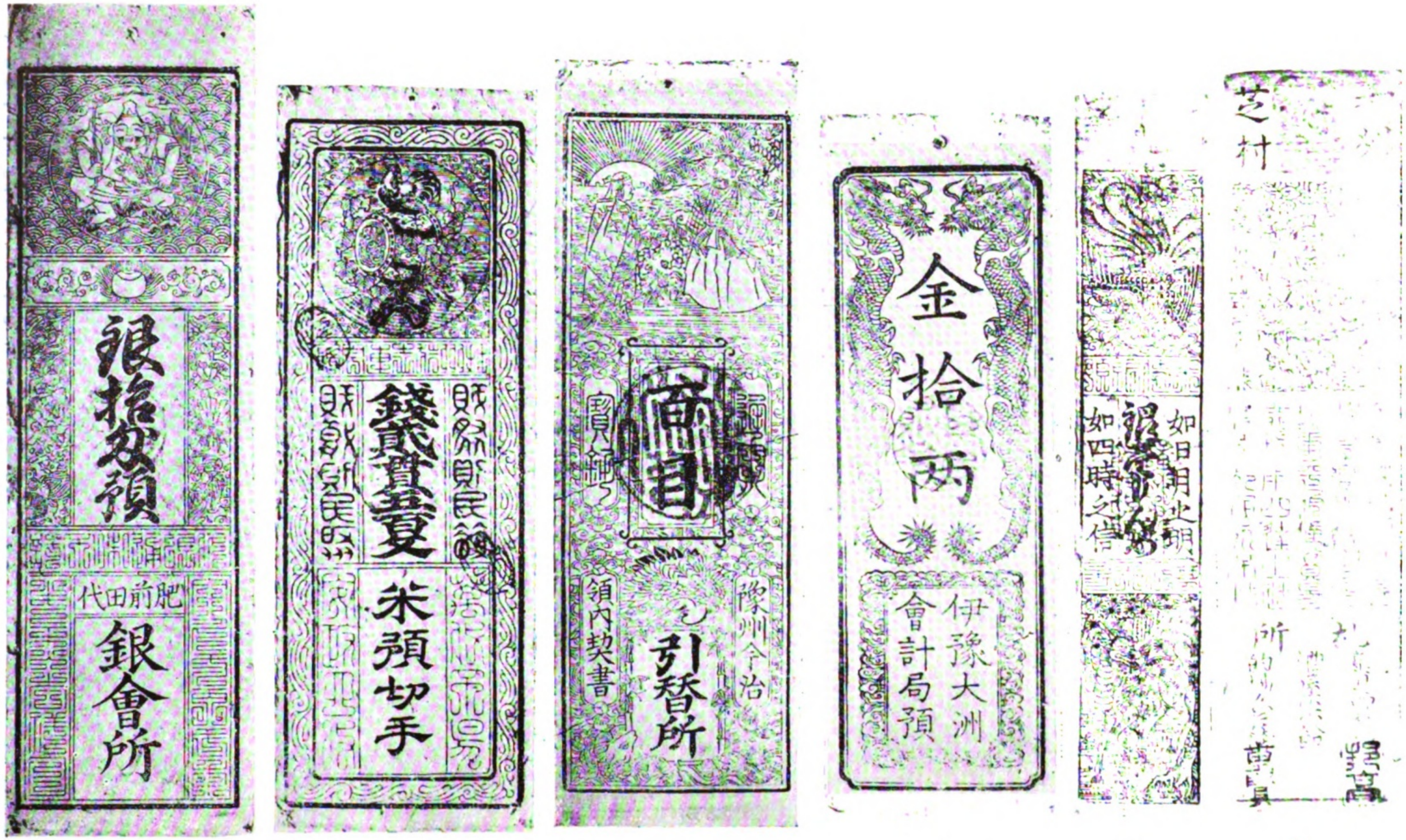

7 8 9 10 11 12

OLD JAPANESE PAPER MONEY. *Ancien ne papier-monnaie japonaise.* *Altes japanisches Papiergeld.*

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the common people. For example, in Tokyo there are seven places where they are enshrined respectively, and people visit these shrines especially at New Year.

The *Shichi Fukujin* were favorite subjects for the painter in olden times, and some of them were represented in calligraphic subjects. Some were made as dolls, or ornaments, or even trade marks. The figures of Ebisu, Daikoku, and Hotei have been especially popular.

Next come the crane and tortoise, and the grouped trio, the pine, bamboo and plum. Indeed, even the names of these have a pleasing association to the people of Japan. They have been popular and highly appreciated subjects of poems, paintings and designs for various things, and especially those to be used on joyful occasions. It is, therefore, very natural that these emblems were also applied to paper money.

The crane and tortoise are both of good augury and emblems of longevity; they were believed to live thousands of years, being regarded by the Chinese as sacred and divine from very remote ages.

Horaizan, one of the fortunate Islands of Paradise, or the home of everlasting life as conceived by the Taoist, is, therefore, necessarily represented with the crane, tortoise, and pine trees. The picture of *Horaizan* was also sometimes printed on the paper money.

The above mentioned trio, pine, bamboo and plum are also Taoistic, as sacred plants emblematic of longevity and happiness. This trio was originally very much appreciated by the Chinese in the early spring; the first two owing to their ever-green foliage and the plum because it flowers early from leafless stalks, and for its beauty. These emblems were very early introduced into Japan, and in the Tokugawa period they were popularly used by the people in general.

Takara-bune is a treasure ship. The ship is loaded with various symbols of traditional treasures, such as the hat of invisibility (*kakuregasa*); rolls of brocade (*orimono*); an inexhaustible purse of money (*kanebukuro*); the sacred keys of the godown of gods (*kagi*); cloves (*choji*); Daikoku's magic mallet (*tsuchi*); the lucky rain coat (*kakuremino*); coral branches (*Sangoju*), and sacred gem (*Nyoihoshu*); sometimes the seven gods of luck.

There is still a quaint custom among the people to-day regarding the *Takara-bune*; a picture of this treasure ship is placed under the pillow on the night of January 2nd, as it is believed to bring a lucky dream in the New Year. *Takara-zukushi* is a kind of design composed of the above enumerated symbols of treasures.

The origin of these representations of treasures, can not be traced back certainly, but it seems to have come with tributary ships from Korea in ancient time; they are also connected with the seven gods of fortune.

The *lin* (unicorn), phœnix and dragon are three of the so-called four sacred symbols of good augury since very remote ages in China, the tortoise, already described being the fourth.

The *lin* is a fabulous animal, the symbol of all goodness and benevolence. He is represented with the body of a deer, bushy tail, the hoofs of a horse, one horn, etc., see the bottom of fig. 11. It is traditionally believed that his feet do not tread on any living

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thing, and do not harm the grass. His isolated horn is said to represent one supreme sovereign in a peaceful age. Its end is covered with flesh, to show that the creature, while able for war, wishes to have peace. He is supposed to appear, inaugurating a golden age, and his appearance is often spoken of in Chinese classical books.

The *hō-ō*, or phœnix, is generally represented as something like a bird of paradise as shown in the upper part of the fig. 11. But it is described by the ancients as having the head of a cock, the beak of a sparrow, a neck like a moving snake, feathers like dragon scales piled one upon another, wings of the unicorn, and a tail like that of a fish. Its plumage is brilliant with all colors, the whole effect being one of supernatural beauty. It is said to ascend for nine thousand miles into heaven. The bird makes its home on the *kiri* tree (Pawlownia imperialis), and lives only on the fruit of bamboo. It is said never to feed upon live insects nor to tread upon live grasses; hence it has become an emblem of holiness and mercy. It is further said to make its appearance only when a sovereign is on the throne whose rule is full of love and mercy, free from the destruction of life of man or the lower animals, and whose people are in enjoyment of peace and prosperity. It is because of these attributes that the phœnix has been made a decorative *motif* for objects of dignity and importance.

The word phœnix, with that of dragon, is often used in China to describe the personality of the Emperor or of high personages Also in Japan it was known very remotely, and in modern time, such as the top of the Imperial carriage was crowned with a figure of a phœnix, or an Imperial court chamber was called Phœnix room. Buddhistic temples were also sometimes modelled after its form. The famous Hō-ō-dō temple at Uji, Yamashiro Province, is one of the kind erected in the 11th century, and its roof is crowned with a bronze phœnix. But much older remains of the phœnix shape are found in those dug from Japanese burial-mounds. For example, gilt bronze heads of sword handles, decorated with phœnix shapes, are exhibited in the Tokyo Imperial Museum. They are generally recognized to be some fifteen centuries old, according to archæologists.

The *ryu*, or dragon, was very commonly represented, not only on paper money, but also in various artistic achievements. Its Japanese representation is the same as that of China. It is still commonly depicted as having scales, like a crocodile, with five-clawed feet, terrible face, and two-horned head, as shown in fig. 10. It is represented as the symbol of national or individual prosperity. It was supposed that it rises into heaven by its own power, transforming itself at pleasure. It can be large or small just as it chooses. The Chinese Emperor Wen Wan's description of the mysterious dragon in his *Yih* philosophy, or the canon of change, seems to have been the first in the Chinese record. But later on, it seems that it was confused with the *naga*, or Indian serpent, when Buddhism was introduced into China, and it was a a very common subject in Buddhistic painting from the Tang dynasty. Also in *Feng Sui*, or the wind and water superstition of China, the dragon is related with water, which is believed to be the

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element in which the dragon delights. The source of water is supposed to be the place where the influence commences that controls human destiny. The various attributes of the dragon, described by the ancients in Chinese and Japanese classical works, were nothing but the various superstitious creations derived from the dragon of Chinese origin, the Indian *naga*, and of the water spout phenomenon on the sea.

Fukki is represented with *Kwa* figures and a pencil as shown in fig. 3. He is said to have been the first of the Five Emperors of the legendary period of China. He taught his people to hunt, to fish, to keep flocks and many other things. From the markings on the back of a tortoise he is said to have constructed the Eight Diagrams, or series of lines from which was developed a whole system of philosophy. He was very popular in the Tokugawa period, through the prosperity of Chinese culture.

Jō and *Uba* are an old couple. *Jō* is represented with a rake and *Uba* with a besom as shown in fig. 14. The two old people, husband and wife, are usually accompanied by other symbols of longevity, the crane, tortoise and pine tree. This design is still very popular as the symbol of a long, happy life for a newly married couple. It seems it was originally based upon the fictitious characters in the dramatic song composed in the 15th century for wedding occasions.

Kanko-dori, or cock on a drum, was also a very common design as an allusion to a Chinese story, see fig. 8. In ancient times a large drum was kept at the main gate of the palace to assemble troops, or for the people who wanted to call the attention of officials when they made appeal. Under the rule of the famous Emperor *Yao*, peace being universal, the drum fell into disuse, and a cock came and perched on it without being disturbed. This design, then is emblematic of a peaceful age.

The tiger and lion are also very common in designs. The tiger, or *tora*, is generally represented with bamboo, emblematic of hospitality. The lion, or *shishi*, is represented with fierce expression; large eyes, curly mane, and bushy tail. Both were represented in the conventional form. They were also introduced from China.

Monju (Mañjusri in Sanscrit), an attendant of Shakyamuni Buddha, *Ida-ten* (Veda in Sanscrit), one of the guardian generals of Buddhism shown pursuing demons and popularly known as the quickest runner, waves in the conventional delineation, and rice plants were also common designs on old paper money. The waves and the representation of *Ida-ten* seem to have meant the advantageous circulation of the money, and the rice plant, good harvest.

When we see these designs on paper money, from the artistic point of view there may be little interest, but when we think of their origins, they have an interesting history. Most of them had their origin in China, some in India, but a few are native.

Dividing them according to their nature, they were Shintoistic, Hinduistic, Taoistic, Confucianistic and Buddhistic. But in that period some influence was also made upon Japanese civilization by the Dutch and Portuguese merchants. Its mark is visible also on the paper money issued by the Hamamatsu clan; it has the Dutch word *Voordeelig* on its reverse side.

The designs on all kinds of paper money have various meanings and different origins, but after all their various representations can be expressed by the single word 'happiness'; and it can be understood how keen a desire the people had for peace and happiness.

Note:—The accompanying illustrations are reduced about one third in size. The date of issue and face value of each respectively are as follows:

1.	1856— .40 cts.	7.	? — .08
2.	1830— .12½	8.	1857— .12½
3.	1730— .00¾	9.	? — .10
4.	1865— .00½	10.	1869—$5.00
5.	1699— .00¾	11.	1731— .00¾
6.	1864— .50	12.	1745— .00¾

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WATER-FALLS IN JAPAN

SINCE the days of the creation of Dai Nippon, by the god and goddess Izanagi and Izanami with their jewel-bedecked spear, which stirred the great waters and from its glistening points dropped back into them the islands henceforth to be 'the land of the gods,' waterfalls have been regarded as the dwelling place of one of the most powerful of them all—the Dragon-god—the ruler of the elements, the dispenser of the blessing of rain-fall and also of the curse of drought. And countless abodes has he found here, where mountains are many and their crystal streams spring forth and fall as though purposely to veil the blackness of some frowning rock, or drape in snowy robes the spirit of the glens.

The Japanese being worshipers of nature as well as of the gods of their fathers, legends are legion concerning water-falls; and the already prevalent feeling of reverence and awe for these beautiful features of their country, made the Buddhistic idea of purification at such natural shrines and the practise of asceticism exposing one's self standing under the falls, readily acceptable when that faith was introduced, and numberless are the sins that are still daily washed away by the soul-cleansing waters of the famous cataracts of Japan.

The greatest of these are in Nachi, Kii Province, where is a celebrated Buddhist temple, number one of the Thirty-Three Places sacred to Kwannon.

They are *Ichi-*, *Ni-* and *San-no-taki*, or the First, Second and Third Falls, taking their names from their number and order, the First being the highest in the land, two-hundred seventy-five feet.

In the waters of its pool Emperor Kwazan spent much time in prayer for purification. And there, also, was the soul of Mongaku cleansed of the foul stain of murder, leaving him a saint. He loved the wife of another, and threatened the life of her mother if he was denied. Kesa Gozen, the object of his passion, consented to become his wife if he would kill her husband, and disguising herself, took the latter's accustomed place, the night the deed was done, thereby becoming the victim, the discovery of which caused the perpetrator to turn priest and do penance in the cold waters of Nachi Falls, being known thereafter for his great piety.

Many water-falls are designated as male and female when occurring in pairs; and another stream in the Nachi valley forms a fall which has been given the name *In-yo-no-taki*, or 'Sexual Falls,' owing to a projecting rock of supposed phallic resemblance.

The Nunobiki Falls, *Me-daki*, 'Female Fall' (forty-three feet) and *O-daki* 'Male Fall,' (eighty-two feet) are made a point of interest to visitors at Kobe, being but a short ride from the city. The position affording a good view of same, there are many tea houses that are well patronized.

Not far from Lake Shoji, at the base of Mount Fuji, is what may be termed the Shiraito family of falls, for there are a large pair, nearly ninety feet in height, *O-* and *Me-daki*, and a great many lesser ones. Close by is another of much

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SHIRAITO, HAKONE.

SANO, TOKAIDO.

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OSHIMA.

KEGON.

OSHIMA.

KIRIFURI, NIKKO.

SHONAI.

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greater volume and height, and legend bestowed upon it the name of 'Noise-Stopping Fall' (*Oto-dome*); the story being that two brothers, seeking the murderer of their father, met there, one above and one below; and in order that they might hear each other, the roar of the falls was miraculously hushed until their talk ended.

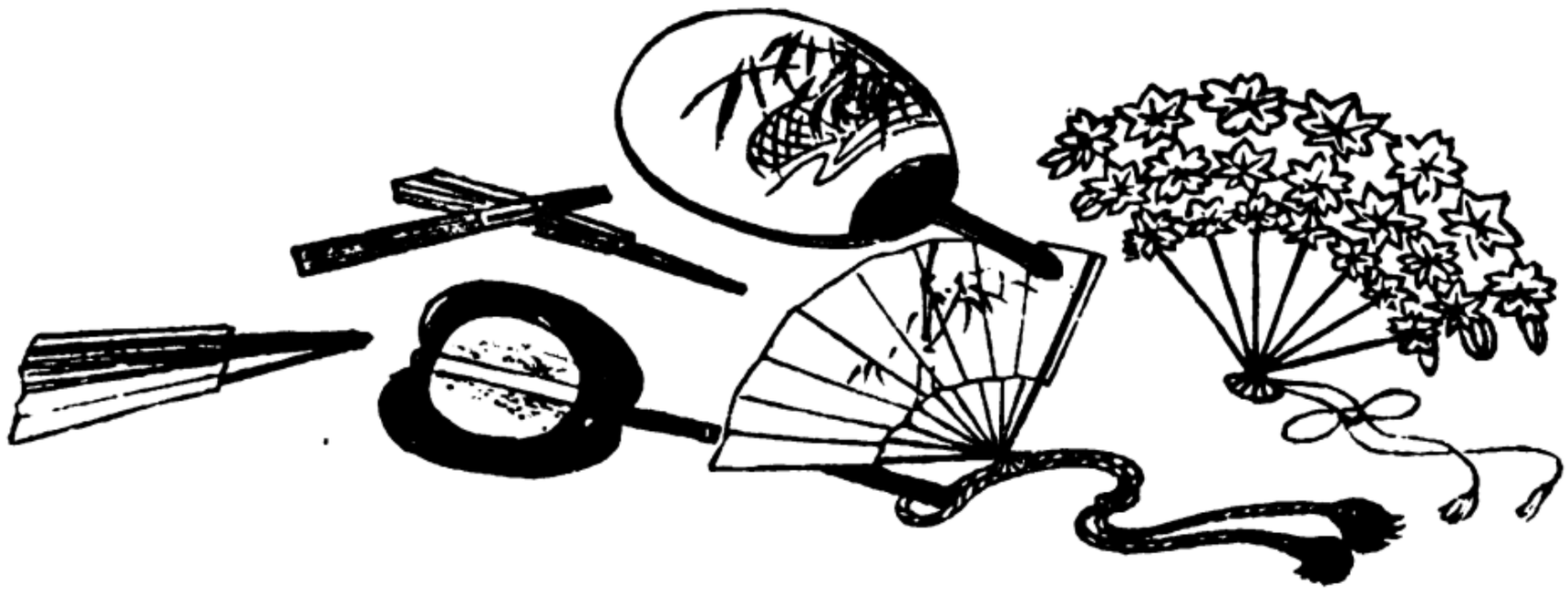
In Mino Province, near Ogaki, is a falls which is said to have poured forth long ago only purest wine. This was a favor of the gods to a youth thereabouts who displayed great filial piety, in denying himself necessities in order to gratify his aged parent's liking for *sake*, until this natural supply was made known to him, whence he went for his daily supply. It is, therefore called *Yoro-ga-taki*, or 'Filial Piety Falls.'

The Kegon Falls, near Nikko, two hundred fifty feet in height, is the second highest in Japan, falling almost perpendicularly. It is considered by the Japanese as one of the most beautiful, but has lately been regarded with much suspicion owing to the fact that several years ago a discouraged student cast himself over, leaving a beautifully written explanation of his act. It caused a great sensation, and a mania to go and do likewise seized so many students in a similar situation, that the way leading to the falls was guarded, and youths approaching the fatal spot alone were watched and several were restrained from destroying themselves. This seemed to have the desired effect, and Kegon's popularity as a place for suicide soon waned.

Another very pretty falls near Nikko, Kirifuri, or 'Mist-falling' is usually visited while there. It spreads out over huge stone steps, smoothed and rounded by its constant flow, from the narrow confines of its source, ever wider and wider till it reaches the stream in the ravine.

In the province of Settsu, in the mountains of Minowo, is a falls some one hundred sixty feet in height, and of considerable volume, also called Minowo. It was once (962 A.D.) made a shrine to which a special Imperial envoy was despatched by the Court to offer prayers to the Dragon-god residing therein, appealing for rain, which was forthwith showered down upon the suppliants and the long parched fields. Many other such instances among the people might be cited.

Thus, these temples built without hands, where the chanting never ceases, and the god is ever calling for tribute in his thundering tones, are the end of many a pilgrimage made by pious peasants.



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JAPANESE MUSIC AND MUSICAL INSTRUMENTS

JAPANESE MUSIC AND MUSICAL INSTRUMENTS

AS a people, the Japanese lay small claim to special talent or attainment in music. The only instrument made and played by the ancient Nipponese was a bamboo flute called *kagura-bue*, about eighteen inches in length, and having seven holes; this was and still is used for the sacred music of Shinto rites and ceremonies. and its notes are not only melancholy but extremely weird, a quality which characterizes Japanese music in general, both as to composition and the sounds of various other instruments, which were introduced from China, Korea, Loochoo and the South Sea Islands, after the middle of the ninth century.

There was no system of notes, and time and measure have never harassed the teachers of native music which is learned exclusively by ear and position.

Composers have not been numerous, nor their work voluminous; the strains are very simple and are usually repeated into monotony.

The most dignified instrument is the *koto*, of Chinese origin, and known in Japan since the reign of Emperor Nimmyo (834-850), having been brought to this country by Fujiwara Tadatoshi. It is a harp of thirteen strings, constructed of a slightly convex board of *Pawlonia Imperalis*, about six feet long, and eight or nine inches wide, tapering perhaps two inches at the upper end. A movable bridge, called *kotoji*, is adjusted under each string at suitable intervals when tuning the instrument for playing; these *kotoji* raise the strings about an inch from the *do*, as the sounding board is called. The strings are pressed down by the left hand and struck by the thumb and first and second fingers of the right, upon which *tsume* (a kind of thimble pick) are placed.

There are three kinds of *koto*; the Yakumogoto, the Tsukushigoto, and the Sumagoto (which has only one string), the second named being the one now in general use; of this there are two kinds, one of which is played at the Imperial Court only. The instruments are of various grades, and sell for from four to one hundred fifty dollars.

There are also two schools of teaching the *koto*; the Ikuta, characterized by low tone, delicacy and elegance, and the Yamada, whose technique is bold and strong, producing more powerful music. The latter is much favored in Tokyo, while the former is appreciated in Kyoto and Osaka. Lessons according to either school may be had for from twenty-five cents to a dollar and a half, as the teacher is ordinary or expert, and diplomas are granted when a certain degree of proficiency is acquired. It may be added that *koto* playing is pre-eminently a lady's art, and the education of the feminine elite is not complete without this accomplishment.

The instrument most popular with the masses in Japan, and in playing which almost every *geisha* is expert, is the *samisen*, a sort of banjo with three silk, rice-gummed strings, which came to

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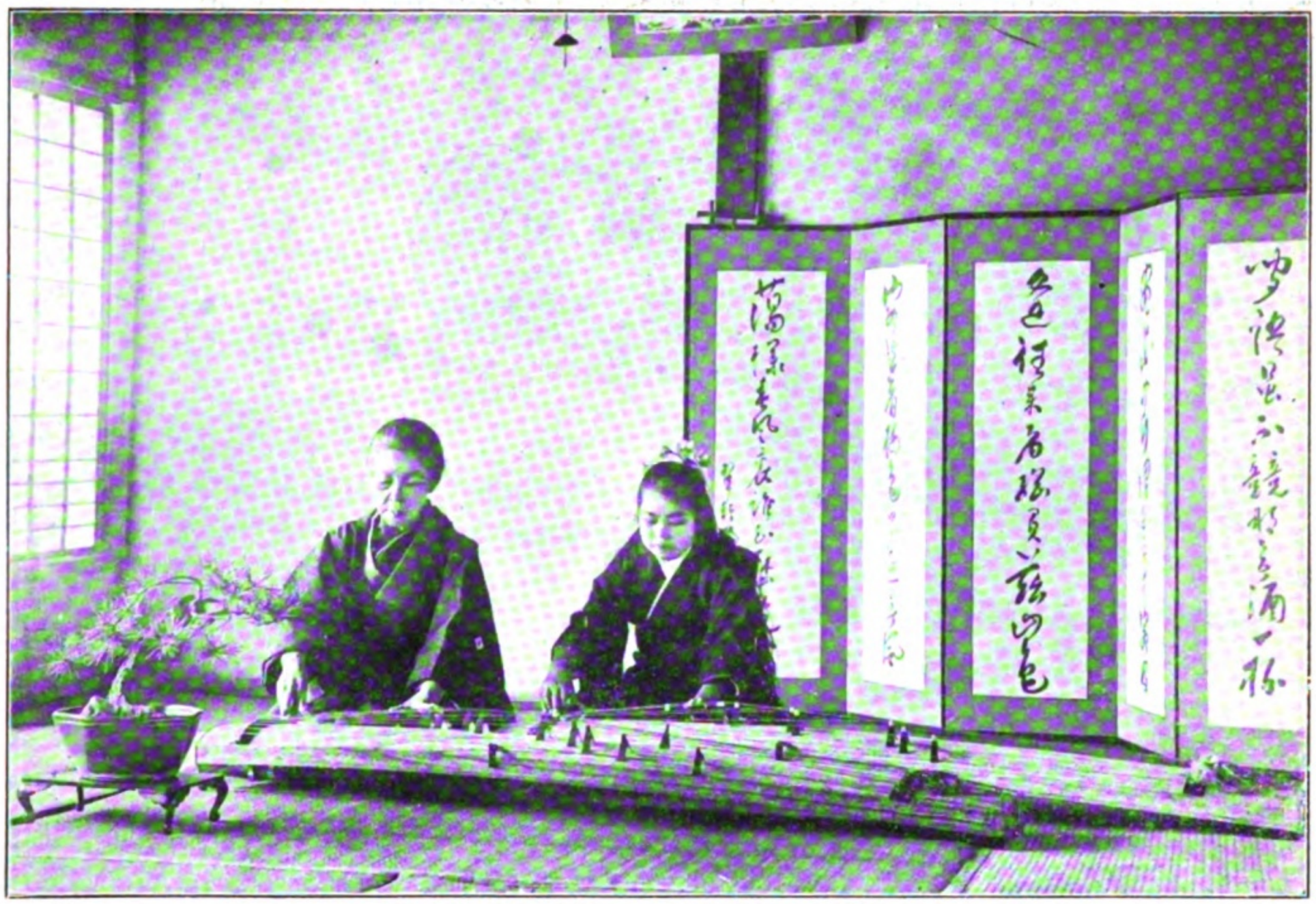
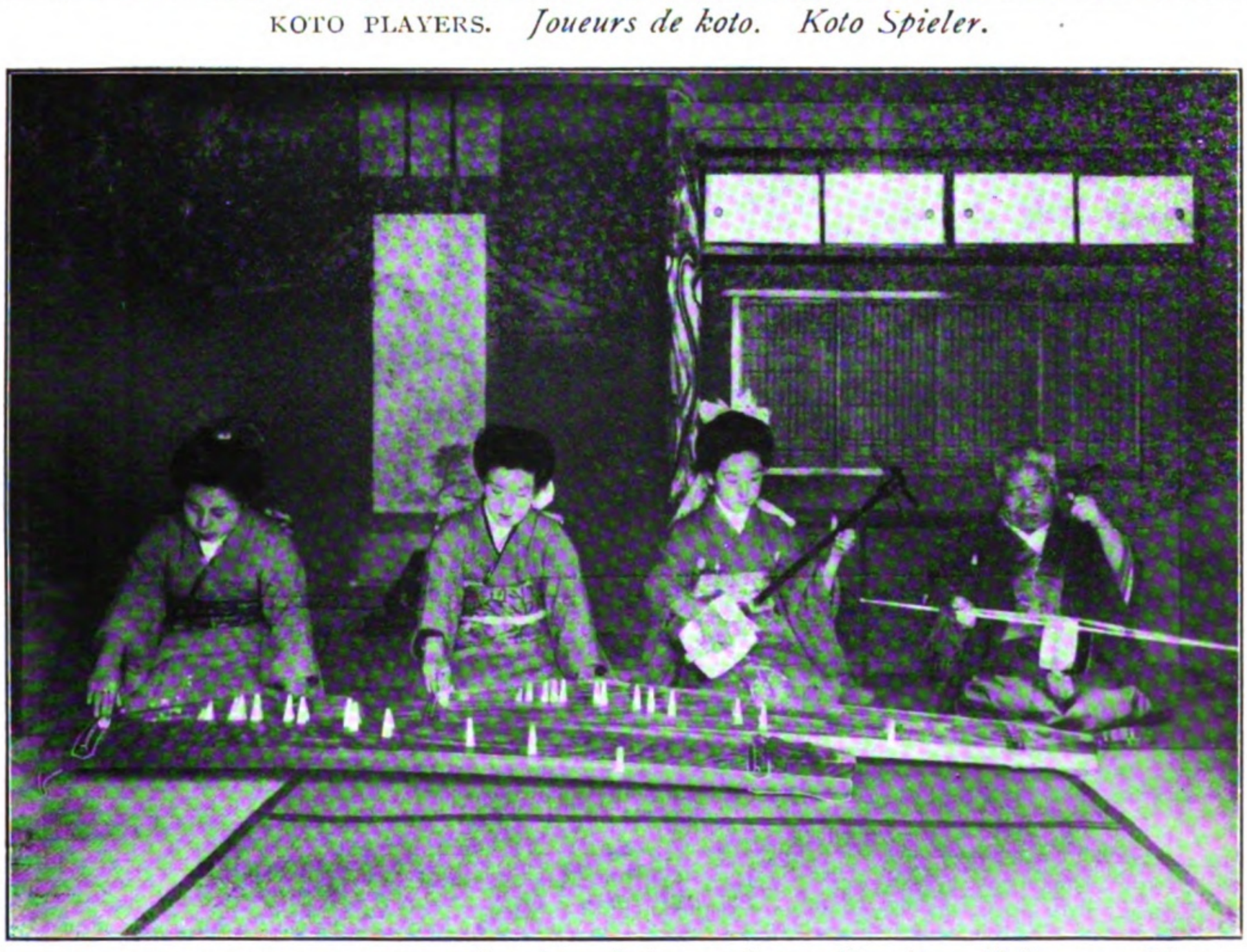


KOTO PLAYERS. *Joueurs de koto. Koto Spieler.*



SAMISEN, KOKYU AND KOTO. *Samisen, kokyu et koto. Samisen, Kokyu und Koto.*

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PIPES AND DRUMS. *Tambours et flûtes.* *Trommeln und Flöten.*

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Japan from the South Sea Islands via Loochoo, probably during the Bunroku period (1592–95). Its drum, or *do*, has a frame of wood, some three inches deep and rectangular in form, about five by six inches, the sides being slightly curved; this is covered both top and bottom with dogskin. The *sao*, or neck, made of ebony, aloes- or sandal-wood, is about two feet in length, and its head is called *ebio* (literally, 'tail of a lobster'). The bridge is called *koma*.

The *samisen* is played with a large pick (not pliable), called *bachi*, usually the length of the drum of the instrument, and three inches wide at its lower edge which has the thinness of a knife blade, but narrows and thickens to form its handle (see illustration). This, for the better grade of instruments is made of ivory; for others of tortoise shell, horn, or even wood.

The music adapted to the *samisen*, which can scarcely be called gay according to Western ideas, to the Japanese at once suggests dancing girls and revelry and the instrument is, therefore, somewhat in disrepute among the better classes, and few girls of refinement are allowed to play it.

There are several varieties of expression taught for the *samisen*, such as Tokiwazu, Nagauta, Joruri etc., and teachers are spoken of as teaching any of these, rather than as being teachers of the *samisen*.

There are two other stringed instruments now in vogue; the *kokyu*, of Chinese origin, almost identical in detail with the *samisen*, but played with a bow, the nearest approach to the violin of the Occident; and the *biwa*, also from China, a kind of lute having but four strings and played with the *bachi*, the same as the *samisen*. There are three kinds of *biwa*; the Heike, which is the oldest; the Satsuma which is the largest, and the Chikuzen, a medium sized instrument.

The *biwa* came into use during the time of the Ashikaga *Shogun*, when the narration of the great wars of the Heike family was popular among minstrels, and the *biwa* was used by them for accompaniment, ever after being confined to that class of songs, and consequently in high favor among students.

Drums are in more general use than any other instrument of sound, and their variety seems endless, and the music made by a good corps remarkable. They were introduced very early from both China and Korea, and were chiefly used for sacred and martial music, the former still being performed daily in Buddhist temples and Shinto shrines and by many devotees in their private homes. The following may be named as the most important:

The *kaen-daiko*, or flame drum, used at festivals celebrated at Shinto shrines; it is ornamented with a design of flames in carved wood, or in metal, and the *mitsu-tomoe* (three balls with tails in a circle) crest; is some three feet in diameter and two in thickness, mounted upon a heavy black wood standard that raises it another three feet.

O-daiko, a very large drum, six feet in diameter and four or five feet in depth, is carried through the streets at Shinto celebrations.

Jin-daiko, or war drums, are both large and small.

Uchiwa-daiko, or fan drum, has a handle and resembles a round fan; it is used by the Hokke sect of Buddhists in prayer and in processions of priests.

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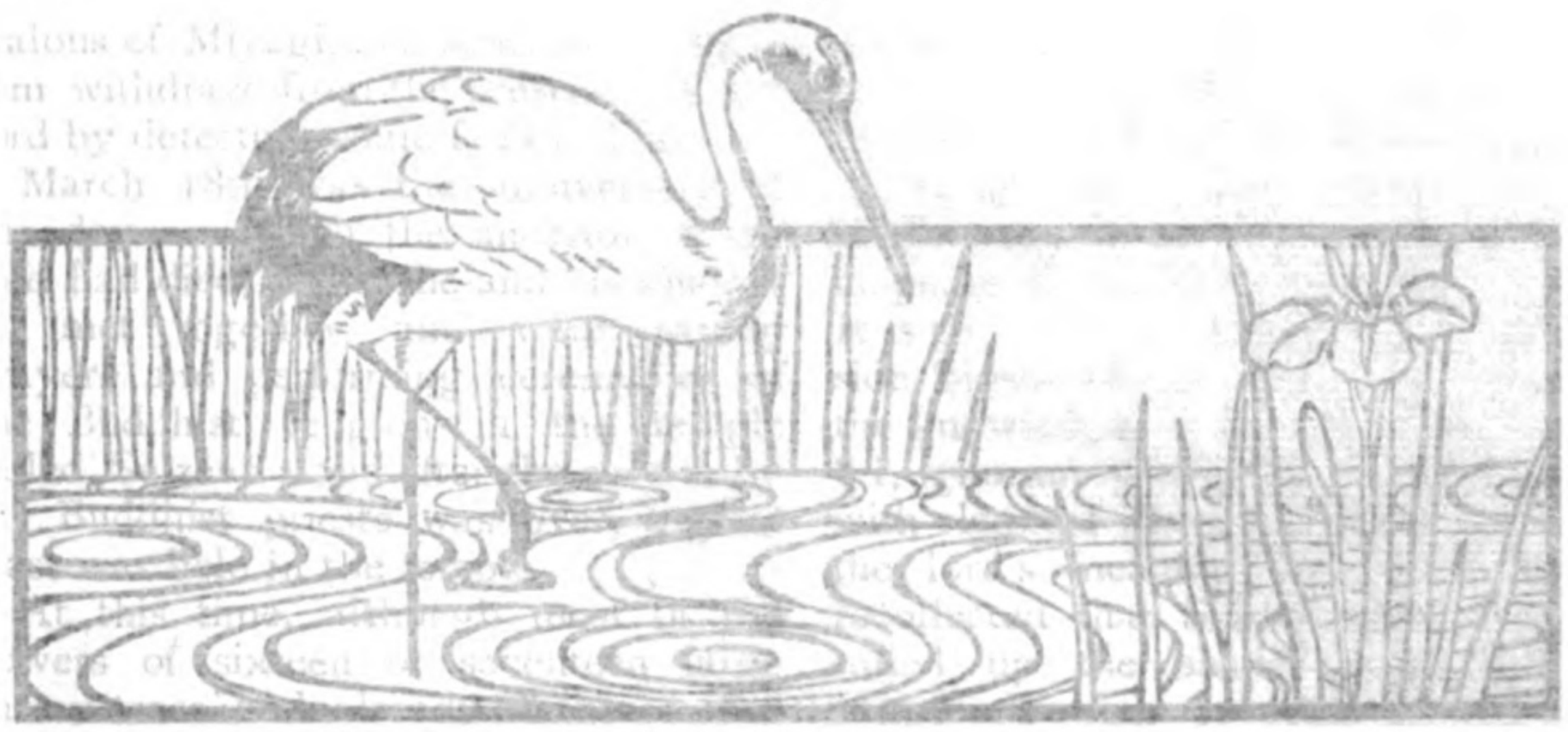

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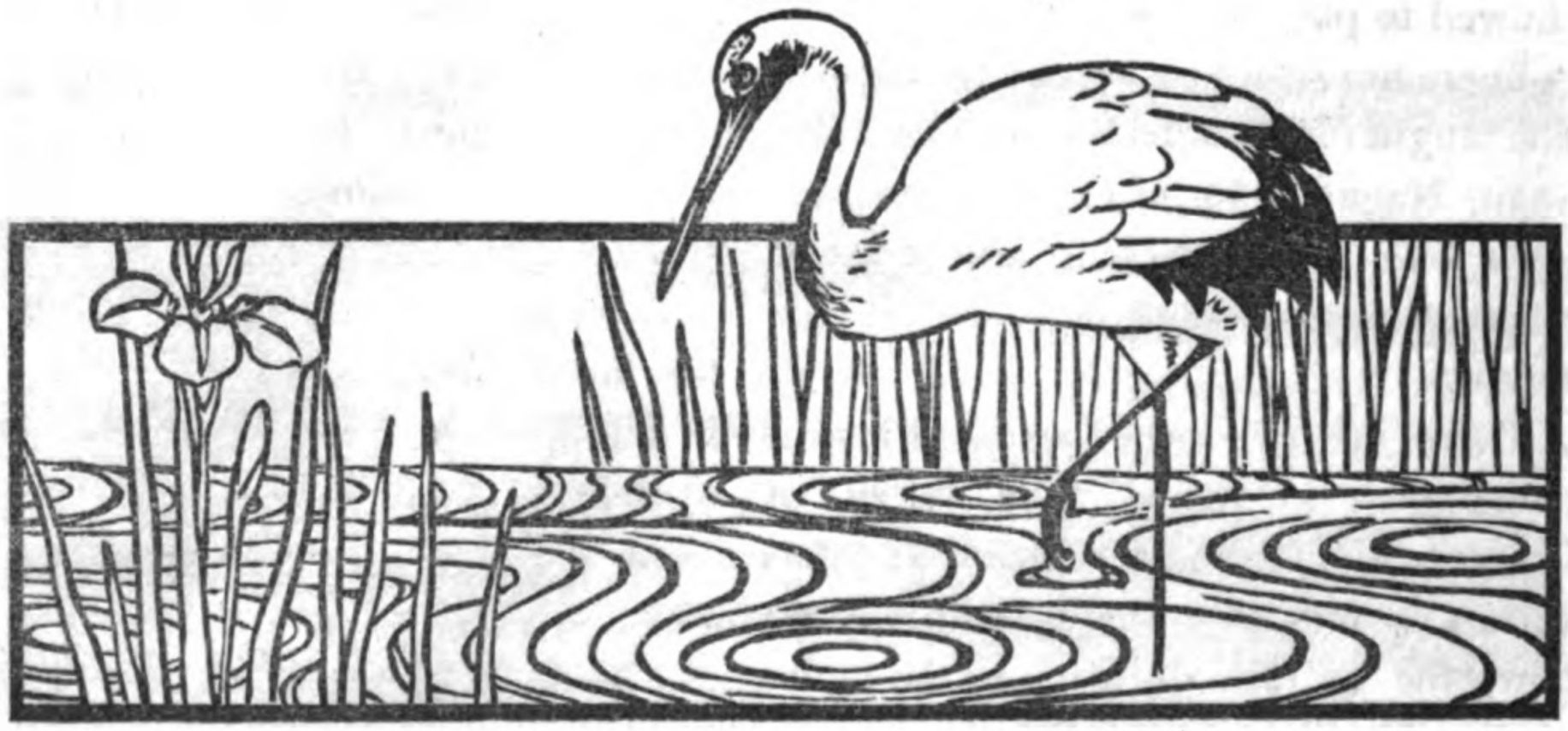
Tsuzumi, a pair of drums shaped like an hour-glass (see illustration), the larger of which is called *Okawa;* the smaller is usually held upon the shoulder, the larger upon the thigh, and struck or slapped with the fingers. They are used in Nō dance performances and other Buddhist religious ceremonies.

The conch is about the only horn, but there are many pipes, which a land of bamboo would scarcely be without. These, too, are mostly used in rendering sacred music. They come under the general name of *fue*, or flutes, the various kinds being the *kagura-bue*, or sacred flute, about eighteen inches in length and having seven holes; the *hichiriki*, a small flageolette, and the *shō*, a wind instrument having sixteen small bamboo pipes, all used exclusively for Shinto sacred music; the *Nō-kwan*, a pipe with eight holes is played only for Nō performances; the *yoko-bue*, or lateral flute, little more than a foot long and with eight holes; the *shakuhachi*, a peculiar Chinese flute made of larger and slightly curved bamboo, having four holes on one side and one on the opposite side; *take-bue*, a common lateral flute with seven holes, and the *hitoyogiri*, made of one internode of bamboo with five holes. These latter two and the *shakuhachi* are popular among the masses, especially young men, who often stroll in the streets on moonlight nights, playing, and no more melancholy sounds can be imagined than those produced by these bamboo flutes.

To the ear accustomed to the music and musical instruments of the Occident, there seems a lack of power and variety in the tones produced by these Oriental instruments, and the compositions, generally plaintive, are without brilliancy or gaity; apparently the expressions of painful emotions, of sadness, sorrow or grief, largely predominating.



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ASAGAO

(Morning-glory)

TRANSLATED FROM 17TH CENTURY JAPANESE

"A MORNING-GLORY blooms every morning and withers in the afternoon, but it flourishes for a long time!" The Japanese word for morning-glory is *asagao*; it means literally morning face.

In the era of Oyei (1394–1427, A.D.), lived a man named Jirozayemon Kumazawa, called Asomatsu Miyagi in his boyhood, a son of Rensuke Miyagi. At an early age he was a page of Samanokami Kikuchi, a lord of Higo Province, and by his wisdom distinguished from other persons; moreover he was a handsome young man, and became a great favorite with the lord.

There were five pages serving this lord, of whom Torakitsu Arao was the headman. As he was the second son of Yazayemon Arao, a minister of the lord, the latter did not make light of him, and the page became more and more attached to the lord, who, therefore, had favored him greatly in return; but since Asomatsu Miyagi had attended to official duty, Torakitsu Arao and the other pages were treated with coldness, and the lord did not address even a word to them. So Arao became very jealous of Miyagi, and schemed to make him withdraw from the presence of the lord by detecting some fault in him.

March 18th was the anniversary of the day on which the ancestor of the lord had died, and so he and his kindred all met together, and were saying prayers and performing ceremonies of the Buddhist religion in the temple called Suizenji; and after the service by the Buddhist priests was over, a great feast was held in the temple.

At this time, although most of the flowers of sixteen or seventeen large cherry-trees had already withered and fallen to the ground, the remaining blossoms presented a beautiful view to look upon. As there was a gentle spring breeze on this day, and the fallen petals were in little drifts on the broad veranda, On-ye, the superior of the temple, let the *iyo-sudare* (a kind of blind) down in front of the hall to prevent the falling blossoms scattering within.

When the lord was drinking *sake* in the feast, he looked attentively toward the garden, and called out, "How is the snow of the Koroho? How is the snow of the Koroho?" These being the words of the poem composed by Hakurakuten, a Chinese poet, meaning that the blind must be rolled up; but no one, sitting at the side of the lord, comprehended what the meaning was, and only looked at one another, so that the lord was out of temper, and again cried out loudly, "How is the snow of the Koroho?"

For sometime Asomatsu Miyagi observed, with sarcastic look, the face of every one; but, as there was no reply even then, he bowed and withdrew slightly from his seat, and calling near him Fuya, the *sado*, whispered in a low voice, that as the blind was obstructing the view of the lord, it ought to be quickly rolled up high. The *sado* understood him, immediately went along on his knees and rolled the shade up high.

Seeing this, cheer returned to the lord's face and he was greatly rejoiced, clapping his hands and saying, "It is so. It is so." Then On-ye, sitting near his side, blushed from shame; but admired the knowledge of the page, and said; "I, ignorant priest, being unacquainted with classical literature, did not perceive the lord's meaning; but now having recollected that Seishonagon arose and rolled up the shade, perceiving the Emperor's wish to look at the snow of the Koroho, of Hakurakuten's poem, I cannot help admiring and praising the gracious conduct of the young page.

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The lord rejoiced still more, and gave Miyagi an ivory incense-box full of costly perfume, called *yuki-no-ashita* (the morning of snow) made of aloes-wood; yet thinking that insufficient, gave him a short sword forged by Shiro Monju, with his own hand, saying, "You have done well."

Torakitsu Arao was filled with envy, and when he withdrew to the resting-place along with the other pages, reviled Miyagi; but he was silenced by the others, and as he was about to go away, feeling great mortification, he purposely kicked the short sword that Miyagi had received from the lord.

As Miyagi still suffered very patiently, Arao insulted him more and more, and abused him more than before, and finally made a thrust at him. While parrying his sword with a fan, Miyagi seized his sword and ran it deeply into his opponent's breast, so that he instantly expired.

For this offence, Miyagi was banished from the province; he went to the house of Ryoan Kumazawa, his uncle, who was a *Jusha* (Confucianist) of Lord Ouchi, the Tandai of Saikaido (the name of a high office), who was living in Yamaguchi, Suwo Province, and sojourned with the family for some years.

His uncle admired his genius, and instructed him carefully, so that he read extensively through Japanese and Chinese books, and within five years became well versed in literature. In the spring of the year, when he became eighteen years old, he shaved his head and assumed the name Asojiro Haruo Miyagi. Thus become a man, he was fired by ambition for promotion in the world, and resolved to go to Kyoto and Kamakura; so he asked leave from his uncle, explaining that he would travel about in several provinces for the study of letters.

Kumazawa did not consent to his request, wishing to make his capable and handsome nephew his heir; because he had disiniherited Shoichiro, his own son, on account of his profligate behavior.

But one night Miyagi wrote and left his will, and secretly went out from Kumazawa's house. He arrived at Kyoto, and visited the Shinto and and Buddhist temples for worship; and formed an intimate friendship with Gessin, a priest of the Zen sect, dwelling in Tofukuji, a monastery in Kyoto.

Living thus in pleasure and idleness, he exhausted his means and appealed to Keian Tachibana, a charlatan, or quack doctor, who had been his acquaintance in former times, telling him that he meant to sell a suit of his clothes.

The charlatan speedily assented to his request, and pretended to treat him kindly. "Although my house may not be comfortable to you, you may stay for a long time free from care," he said. He had him sell the knife carried in the scabbard of his small sword, and secretly stole one-third of its price; he advised him to earn money by giving lectures and teaching.

Accordingly Miyagi commenced the exposition of Japanese and Chinese books. Since he had such extensive knowledge as seldom had been known in Kyoto, the number of men who came to listen to his lectures constantly increased, and many men came to be his pupils, presenting a tuition fee, so he had earned by the tuition more than twenty *ryo* in less than half a year; yet the doctor took the greater part of it, and did not give Miyagi even a new *kosode*.

But being of the character that is careless as to accounts, Miyagi did not concern himself about little things; and he did not mind that at all.

The higher class of his pupils, however, uttered their displeasure, rented a pretty house in Shimagawara and persuaded him to live in it, and provided for him an old man-servant to cook his rice and serve him; moreover they furnished him rice besides the money spent in daily expenses et cetera. His pupils increased by degrees, and he was living comfortably.

During the first ten days of the fourth month (May), a great many fire-flies always appeared on the river between Uji and Seta, near Kyoto, and as the scenery was very fine, pleasure seekers from Kyoto and Osaka assembled in

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this place as if it were a religious festival.

The spring that Miyagi became twenty-two years old, two of his pupils persuaded him to look at the fire-flies, and, having prepared *sake* and *juzume*, they went to the river Uji. As they went about looking at the Buddhist temples, Koshoji, Byodoin, and others, the sun was about s tting, and now the boats filled with spectators of the fire-flies, came from far and near; some enjoying themselves in a refined manner, and others making a great noise, singing with the *samisen* and drum.

A woman, in a *yanebune* (house-boat) moored by the river bank under the branches of a willow, was singing a song with a voice sweeter than that of the *uguisu* (Japanese bush-warbler), at the same time playing the *tsukushigoto* (a kind of stringed instrument named after the province of Tsukushi, now Kyushu). Miyagi appreciated and praised the music and wondered who it was playing, calling to recollection that it was a wonderful tune, called Shiranui, kept secretly in the family of Shoni of Dazai, Lord of Chikuzen Province, and even in the western province, few played the tune. He was still listening to the song, drawing his boat nearer to the house-boat.

Just when he glanced through the space between the shade and the bulwarks of the boat, he saw a refined woman about forty years old, and a most beautiful girl about sixteen or seventeen, and in front of her, the *tsukushigoto* embellished with precious stones; he felt a thrill of delight.

On the shelf of the house-boat, he saw a lady's bonnet and while looking at it, a gust of wind blew it off and as it fell toward Miyagi, he caught it with his fan, folded it carefully and going out to the bow of his boat, passed it over to the maid, who received it saying, "Thank you," and went carrying it to her mistress.

After she whispered something, she came out and said, "As my mistress wishes to offer you *sake* in order to express her thanks for the kindness just shown by you, although it seems very familiar, please come over to our boat." But Miyagi declined, saying, "I thank her for the compliment, but I am very unwilling to go into a boat where ladies are alone."

The two pupils, however, were carried away by drinking cold wine, and led by the maid, they had already stepped into the other boat; so Miyagi went too.

When the daughter, Miyuki, looked at Miyagi once, she loved him on account of his being a handsome man, and so she only blushed for awhile, and she could not make even a courteous excuse; but she made Mashiba, her maid hand him a folding fan semi-circular in shape, and ask him to write upon it whatever he pleased.

When Miyagi opened the fan, he saw one morning-glory painted on it, and he said, "Although I am not used to writing I shall comply with the request; but first I wish her to play one tune." So Miyuki played one tune on the *tsukushigoto*, and her art was far superior to that of ordinary persons.

Thereupon Miyagi took a brush and wrote as follows: "The morning-glory flourishes while the dew is upon it; the sun is heartlessly shining, so pray that a gentle shower of rain shall fall?" This verse in Japanese is extremely elegant and fine.

Miyagi being half drunk felt unrestrained and said, "We have received your kind entertainment, and since we have no way to return the favor, I will set the verse to music and play it for you." He took up an instrument lying near by, and played, greatly pleasing his audience. He then took his leave, returned to his boat, and looked long at the fire-flies.

The lady Miyuki was the only daughter of Yuminosuke Akizuki, who had formerly been a minister of the Shoni of Dazai, Lord of Tsukushi (Chikuzen). After she met Miyagi for the first time on the river Uji, she did not forget him even for a moment.

(*To be continued.*)

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FROM THE JAPANESE PRESS

DEATH OF DOCTOR HEPBURN

The telegraph conveys the sad news of the death of Dr. Hepburn, one of the most distinguished among the pioneers of Christianity in modern Japan. He arrived in this country in October, 1859, as medical missionary of the Presbyterian Church North, and thus formed one of the group which included such great propagandists as the Reverend S. R. Brown, Dr. D. B. Simmons and the Rev. G. F. Verbeck. So earnest was his study of the language that eight years after his arrival he was able to publish the first edition of his dictionary, which remained the standard work of its kind for a quarter of a century. They were indeed an illustrious triumvirate—Hepburn, S. R. Brown and Verbeck—and the work they did in the cause of religion stands unsurpassed. It has been well said of Dr. Hepburn that "by his skill as a physician and his tact as a man, he was enabled to overcome early prejudices, and to do most valuable pioneer work, including not only medical practise, but also English teaching and literary labor." He had been a medical missionary in China before he came to Japan, and not until 1893 did he retire from the field. "Everything that he put his hand to was completely finished, and as a scholar, a physician, and a missionary, in private and social, secular and religious relations, he was a blessing to mankind and a convincing exhibition of the ennobling power of the Christian religion."

The late Dr. Hepburn had reached his ninety-sixth year before his summons came. Born at Milltown in Pennsylvania in 1815, he was forty-four years of age when he came to Japan, and from the moment of his landing in the country he devoted himself heart and soul to his work. The leading Japanese newspapers speak of him in terms of reverent applause, and note the curious fact that the Hepburn Hall, at the Meiji Gakuin, was destroyed by fire on the very day of his death. To the expense of building this Hall Dr. Hepburn contributed the whole of the profits derived from the sale of his dictionary. which must have reached a very considerable sum. He left Japan in 1892, at the age of 77, and it is some consolation at this moment to remember that the last years of his life were passed in peace and quiet.

The *Jiji Shimpo* writes that the late Dr. Hepburn exercised an important influence upon Japan's foreign relations. Had it not been for the presence of men like Dr. Hepburn and Mr. Townsend Harris, the anti-foreign feeling might have developed most dangerous dimensions in Japan. But from all their acts of violence, the Japanese *rōnin* excepted Dr. Hepburn, whom they regarded as a veritable *kunshi*, thus taking him as a model of foreign conduct; while Mr. Townsend Harris furnished a model of international justice. These hot-headed Japanese patriots learned the width of the world, and became partisans of what they had previously regarded with profound distrust and and dislike.

—*Japan Mail.*

DR. JORDAN AT THE ZAKOBA FISH MARKET

Dr. Jordan surprised the local dealers at the Zakoba fish market in Osaka by his unexpected appearance there early one morning. The preceding day he had spent delightfully in a cruise about the island of Awaji, as guest of the Kobe Peace Society; but, instead of staying in Kobe, he had returned that evening to Osaka, so as to be able to start bright and early the next morning on a little trip of his own.

It was indeed bright and early when he got off, a full two hours before his customary hour for rising. Stealing out from the hotel long before breakfast time, he was seen a little later in a 'rikisha munching some bread and apples on the

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way. On arrival at Zakoba, he at once slipped into the crowd of fish-mongers, who were busily and noisily engaged in plying their trade. However, his imposing portly figure could not long go unnoticed, and he was soon an object of curiosity to all, who had never before seen a foreigner enter their quarter. Some of them came and stood beside him to compare their own height with his, with invariably the same exclamation, "What a big man he is!" Some recognized him as the man of whom the newspapers of late had had so much to say; and a few of the better informed announced to their fellows, "This is the American gentleman who has done so much for our country-men in America." But Dr. Jordan gave no heed to the comments of his admirers. His interest lay wholly in the fish; and he kept picking them up and examining them, buying here and there whatever he took a fancy to. He seemed to be surprised at the variety of the fish sold there, and is reported to have said that such markets, where so many kinds of fish could be bought, were extremely few. The amount of fish which the Doctor himself bought was estimated at fifteen dollars, but the director of the market later proposed to make him a present of it and to send it duty free to his home in America. During his stay at the fish market Dr. Jordan wore a broad smile, and evidently enjoyed his visit to the utmost.

—*Osaka Mainichi.*

CHRISTIAN UNIVERSITY

A large non-denominational university founded on Christian principles has been talked of among educationists in this country for a number of years, but active steps are now being taken to make the plan a reality. Dr. John F. Goucher of Baltimore, who was in Japan a year ago, has begun a crusade that promises to bring forth results. Dr. Goucher is the chairman of the American section of the Committee on Christian Education connected with the Edinburgh Conference, and his work lies in connection with Japan and the Philippines. When Dr. Goucher was in Japan, he submitted the following questions to the Tokyo Christian Educational Association, and the Christian Association of Japan:

What is the thing most needed in Japan from the standpoint of Christian education? Is it indispensible for the success of Christianity? And if this last is true, what are the reasons?

A statement in answer to these questions has recently been issued and sent to all the missions in Japan as well as to the Mission Boards in America. The Christian educators in Japan believe that they must push higher education, and think it is necessary to have a first class university, not only because a university as such is desirable, but without such an institution to complete the present system, the lower grade of work will not be successful. The graduates of the Christian schools find difficulty in entering the Government schools, and unless the Christian educators have a complete system, their work is of small purpose.

The statement which urges the establishing of a Christian University sets forth the conditions and needs of Christian education in Japan. One of the points considered highly important is the fact that there is no opportunity of training Christian leaders in all walks of life, men who do not receive any Christian influence in their years at the Government schools. The Japanese look to the university for guidance, and Christianity without a centre which can speak with authority cannot hold the respect of a people who, in these days, regard so highly the benefits of a good education. Unless Christianity gets a hold and moulds the thought of Japan, it will never be firmly established. To-day Japan is greatly influenced by the old religions and materialistic philosophy of the Occident. Japan is the strategic point in the Orient, and the ideas which pour out of this country affect the whole of the Far East. And Christian work done in Japan counts greatly—it is a beacon light for peoples beyond.

If the Christian forces in Japan and America can present a strong enough plea, a Christian University will quickly become a fact. It is asked that from two to three million dollars be subscribed for

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the purpose, and it is believed that there are men in the United States who would gladly make up this sum.

—*Advertizer.*

A NEW TREATMENT FOR LEPROSY

The *Hochi* reports the discovery of a new treatment of leprosy by the application of "tetrod toxin," a substance extracted from the poisonous elements of the globe-fish (*fugu*). The discoverer is Dr. Tahara Ryojun, President of the Tokyo Hygienic Laboratory, and the history of the discovery is briefly as follows. After Dr. Tahara returned home from Europe some twenty years ago he commenced the study of the poison contained in the globe-fish. After much labor he succeeded in extracting the poisonous element from the ovaries of the fish, and from this he prepared a pure white tasteless and odorless powder, soluble in water, which he named "tetrod toxin." When tested on rabbits it was found that four milligrams of the powder was sufficient to cause death, from which it was concluded that 200 milligrams would put a man to death. The result of his discovery was first made public seventeen years ago, that is in 1894. Dr. Tahara made further studies and in June 1909, he again published the result, in a Hygienic Laboratory Leprosy Report. Not being a medical man, but a chemist, Dr. Tahara left the application of the toxin to the medical profession.

When Dr. Tahara represented Japan at the Brussels' Hygienic Conference held last year, he laid before the Conference a report on the discovery of the toxin which attracted a good deal of attention among the chemists of various countries. In compliance with the request of a certain chemical manufacturing company in Germany, Dr. Tahara offered them his "tetrod toxin," when it was tested by the medical men of the company who pronounced that there was little or no prospects of its use in medical treatment in consequence of its strongly poisonous nature. No attempt has since been made by medical men to use it until quite recently it was applied to the treatment of leprosy with brilliant success by two young medical students in the Higher Medical School, in Osaka. The two young medical men are graduates of that school and are now acting as assistants of Dr. Sakurane, who is in charge of the dermatological department of that school. Their names are Yoshikawa Tomonosuke and Yamazaki Sanzo.

A few months ago, when these two medical men were on duty at the Osaka Hospital, there happened to come to the hospital a young leper patient from Okayama, who told them that having heard that globe-fish poison was efficacious in the cure of leprosy, he risked the danger and took some, with the result he found himself much relieved by the treatment. After listening to the narration of the young patient's experience the idea crossed their minds as to the practicability of applying the "tetrod toxin" to the treatment of leprosy. They forthwith set to work to prepare medicine in conformity with Dr. Tahara's report. Having succeeded in this they tested it on an animal with successful results. The two young medical men then commenced to administer the medicine to the leper patients under the guidance of Dr. Sakurane. To start with the medicine was administered to eight patients suffering from various forms of nervous leprosy, the quantity applied being 0.01 grammes, which was injected under the skin of the patients in five to eleven portions. The treatment proved so efficacious that after five injections a patient who had been groaning with acute pain for seven months was so much relieved that he could sleep at night, while in other cases also it proved so efficacious that all the symptoms gradually disappeared. Being satisfied with the result the two medical men tried the treatment on patients suffering from nervous ailments with equal success. After four injections all the symptoms were found to disappear. The report of the experiment was made public last month.

Although the experiments are yet rather few in number the efficacy of this treatment of leprosy is considered suffi-

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ciently proved. Whether the treatment will completely cure leprosy is a question which further study and experiment alone can decide, but one thing is now quite certain, and that is that "tetrod toxin," is capable of medical application. It is further stated that the two young medical men recently came to Tokyo to receive instruction from Dr. Tahara, and obtained from him four grammes of the medicine. They are now engaged in further experiments in the Osaka Hospital.

Mr. Kobayashi, Director of the Hygienic Bureau of the Home Office, has issued to the Tokyo and other leper asylums instructions to conduct experiments in the new method of treatment, and small quantities of the medicine have been distributed from the Tokyo Hygienic Laboratory. The results of these experiments will be reported and made public in due course of time.

—*Japan Mail.*

UYENO VIPER MERCHANT

'*Mamushi-ya*, the Viper Merchant,' is written in large characters above a small shop in the neighborhood of Uyeno Park. Inside may be seen any number of squirming reptiles in jars, and broods of young ones enjoying themselves after the fashion of snakes. Here are to be purchased the livers of vipers which will cure many diseases, and the place has been so popular for so many years that the proprietor, one Kinsaburo Nakamura, is a man of means.

One day he was reading an old book. He was informed that the liver of a snake would cure disease. He told his family about what he had read, and they joked him and suggested that he turn a snake merchant. It was not singular in those days to find roast snake shops in Tokyo, as they were considered a delicacy.

The snake merchant does a little exporting on the side. He sends his skins to France and America where they are made into fancy articles, and sometimes when he is able to secure the patriarch of a tribe, he receives twenty-five dollars for the skin. But if he were to depend on the exporting business his trade would not be in such a flourishing condition. At all hours of the day old women may be seen entering the shop, for nothing can shake their belief in the benefits to be derived from the liver of a snake for medicinal purposes.

—*Advertiser.*

GROWTH OF COTTON INDUSTRY

The Secretary of the Japanese Cotton Spinners' Association has just issued some particulars of the industry for the 12 months ended June 30. There are now 88 establishments as compared with 38 last year. The spindles number 2,099,-764, as compared with 2,004,968 twelve months ago. The looms amount to 17,-202, as against 15,151 last year. The work-people employed are now given as 92,960, as compared with 94,799. The cotton consumed during the twelve months amounted to 543,592,000 lb., as against 537,651,000 lbs. in the previous year. The yarn produced is given as 445,912,000 lbs., as compared with 441,-974,000 lbs. in 1910. The production of cloth amounted to 226,314,000 yards, as compared with 196,728,006 yards in the previous twelve months.

—*Advertiser.*

THE SINKING FUND

It appears that Mr. Yamamoto, newly-appointed Minister of Finance, is racking his brain about the readjustment of taxation, his chief aim being to relieve the nation from the heavy burden under which it has hitherto been groaning. It is stated that Mr. Yamamoto has thought of decreasing the volume of the sinking fund, his idea being evidently that part of the money for the redemption of foreign debts may be devoted to the encouragement of domestic enterprises. He has been making investigations in this direction and will submit his project to the Cabinet Council. Whether his scheme will be accepted by Premier Saionji and his colleagues remains a question.

—*The Yorodzu Choho.*

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AMERICA AND MANCHURIA

American ambition in Manchuria has now assumed a concrete form in the demand the coterie of her capitalists presented to the Peking Government for the lease of a piece of land for agricultural experiment in the American style. The portion asked for is in North Manchuria; while the reason adduced is the development of Manchuria. We have no information as to China's attitude toward this demand from one who has stood up so bravely for her sovereign right in that part of her territory. The demand is presented in the form of a private undertaking with only moral support of the Government, and this method of working is most likely to be acceptable to China's pride. The ulterior motive of this American undertaking is not difficult to surmise, and we watch with keen interest the further development of this new enterprise of the American capitalists

—*The Tokyo Nichi-Nichi.*

THE EFFECT OF TURCO-ITALIAN WAR ON JAPAN'S TRADE

The probable effect of the Turco-Italian war on Japan's trade, the *Chugai Shogyo* thinks, will be very small. The Japan-Turkey trade at present does not exceed $40,000 in exports and $10,000 imports, while imports from Italy amount to $295,000 and exports to $8,000,000, the principal export article being raw silk. Although the trade may witness some depression as the local annual export of raw silk does not exceed 6 or 7 million dollars and waste silk about 3/4 million dollars, no grave anxiety need be felt. The export of Italian raw silk to the United States will most likely, suffer a considerable decrease and inasmuch as the decrease of export may be made good by a corresponding increase in the export of Japan's products to the American market, the war will not seriously affect Japan's foreign trade as a whole. The N. Y. K. European service may possibly be affected to a certain extent, but, not seriously, as the rights and interests of the neutral Powers will be duly guaranteed by the belligerent countries.

It is probable however that the European money market will become tighter and the loan rate will witness a further increase as an outcome of the war, which will affect the home money market, and may probably cause a delay in the flotation of the Tokyo municipal bonds now in course of negotiation. Inasmuch, however, as the continental money market had already assumed a cautious attitude and raised the loan rate in consequence of the Moroccan affair the war will not produce the tightness imagined in some quarters.

Speculating on the probable effect which the Turco-Italian war will have on the trade beween the two belligerent countries, the *Chugai Shogyo* writes that the Italian exports to Turkey in 1909 totalled 57,619,462 *lire* while Turkish exports to Italy in the same year amounted to 46,516,202 *lire*. When classified according to the nature of the goods the result is as under :—

	Turkish goods exported to Italy *Lire*	Italian goods exported to Turkey *Lire*
Materials	...31,547,806	645,362
Semi-manufactured goods...	... 4,678,259	7,404,362
Manufactured goods ...	177,120	41,100 627
Food Stuff	...10,117,071	8,466,651
Total	...46,516,202	57,617,642

It will be seen from the above that manufactured goods form the principal item of the Italian export trade with Turkey while raw materials make up the larger portion of the Turkish export to Italy. The loss which will be inflicted by the war on the trade of the two countries will be considerably heavier on Italy's side.

—*Japan Mail.*

UNPRETENTIOUS VISITOR

A foreign visitor who has come to us with no flourish of trumpet to announce his advent, but is well stored with sociological knowledge coupled with a very keen power of observation, is now keeping himself busy in this city closely

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studying the apparent inconsistencies in the family system of this country.

The line of investigations he is following is very highly instructive to us. He is now engaged in collecting data to show him how much of the family status of the Pre-Restoration days is retained in the civil code, and he has found already a flagrant contradiction existing between the officially recognized moral standard guiding the relations of parents and children, and the legal provisions contained in the civil code.

In other words, his researches have shown him that the civil code is based on the principle of individualism of the most pronounced type, while the moral education, as authorized by the Department of Education, takes for its foundation the traditional sentiment of filial obedience.

He approached us one evening while dining with him a la Japonaise with this question. Even with ourselves, there are only a very few who are seriously studying this side of our sociological inconsistencies. What the effect of this serious contradiction will be does not require any great mind to discern.

This is indeed a very grave problem, and much of the future of our national life depends on the tendencies following the existence of this inconsistency in our social system.

So far, this question has been left untouched by any of the Education Ministers, and it would be well for Mr. Haseba to take it up, for it would certainly establish a record for him. Now is the time to devote his attention, as Minister of Education, to this question, which is at once urgent and vital though sadly neglected so far.

—*The Tokyo Nichi-Nichi.*

CONDITION OF THE BLIND

With a view to making special provisions for the benefit of blind people the Home Office some time ago issued to the prefects instructions to investigate and report on the condition of these unfortunate people. The official returns based on the reports submitted to the Home Office show that the healthy blind persons, capable of making their own living, number 14,097. Of this number 1,704 men and 2,277 women are professional musicians, 217 men and 40 women make story-telling their profession, while 5,575 men and women are earning their bread by shampooing. The daily earnings of blind musicians average 14.5 cts. for men and 10.9 cts. for women. In Tokyo their earnings amount to 35 cents for men and 18.9 cts. for women, but in Iwate Prefecture they earn only 3.9 cts. for men and 5 cts. for women. The blind story-tellers earn 12½ cts. and 7.5 cts. respectively on an average, the maximum earning being 23.9 cts. in Tokyo for men and 15 cts. in Hyogo Prefecture for women. The shampooers get as much as 73 cts. in Tokyo and women shampooers 28.3 cts. in Hokkaido. The blind men in Tokyo are generally in better condition than those in the country towns, but generally speaking the blind people are being gradually reduced to a miserable state.

—*Japan Mail.*

TWO AMERICAN VISITORS

Mr. Lindsay Russell, the President of the Japan Society of New York, and Mr. Hamilton Holt, the proprietor and editor of the "Independent," who are now on a brief visit to Japan, being accompanied by Mr. Schuyler, the American Charge d'Affaires, proceeded to the Palace and were received in audience by the Emperor and Empress.

—*The Choya Shimbun.*

ENCOURAGEMENT OF INVENTION

It is reported that Baron Oura, ex-Minister for Agriculture and Commerce, has explained the necessity of invention. His opinion will doubtless be endorsed by many industrial authorities. Invention is very important for the progress of industry and the encouragement of invention is no other than the encouragement of industry. It is regrettable that Japan comes far behind Italy, Germany, France, England and America in the number of inventions. It is impossible to successfully compete with foreign

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countries in point of industry unless the cost of production is reduced by mechanical inventions. Foreigners are used to criticize Japanese as lacking inventive genius and patience, only excelling in imitation. This is not necessarily the case. We often hear of inventive "lunatics" who waste their fortune for invention. They are glad to be wrapped in rags and take course food, their only consolation centering upon invention. Japanese are used to regard the people of this type as lunatics, but Japan of to-day needs very much these "lunatics."

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—*The Yomiuri Shimbun.*

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The output has progressively increased down to 1909, when the total quantity of oil obtained amounted to 1,727,298 gallons. The bulk of this was drawn from the Niitsu district, to the extent of 54.8 per cent., the districts providing the next largest quantities being Nishiyama and Higashiyama. The wells are bored by the American system, and the deepest well sunk in Echigo reached a depth of about 3,000 feet. The fuel used in the refineries is cheap crude or residuum oil. The best average daily outputs of machine-bored wells in the various districts were as follows: Niitsu 120 *koku* (one *koku* equals 39,703 gallons), Nishiyama 80 *koku*, Higashiyama 25 *koku*, and Kubiki 15 *koku*. The geological formation is exclusively Tertiary, and generally divided into three series, the upper series consisting of many layers of argillaceous shale, sandstone, and conglomerate; middle series of sandy shale, sometimes interspaced with thin layers of sandstone and shale, while the lower is shale with many intervening layers of sandstone, tuff, and tufaceous sandstone. The oil-bearing beds of sandstone and tuff interlaid between the layers of impervious shale of the middle and lower series, or sometimes the shale itself.

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—*The Yorodzu Choho.*

MANCHURIAN FACTORIES

The latest statistics show that the number of factories run by Japanese in Manchuria totals 48, of which brick factories numbering 17 stand at the head of the list. The Russian factories in the same province are 93, of which the Votka Distilleries head the list with 39. Of the wheat mills run by steam, Russians own 13, while we have only 1.

—*The Tokyo Nichi Nichi.*

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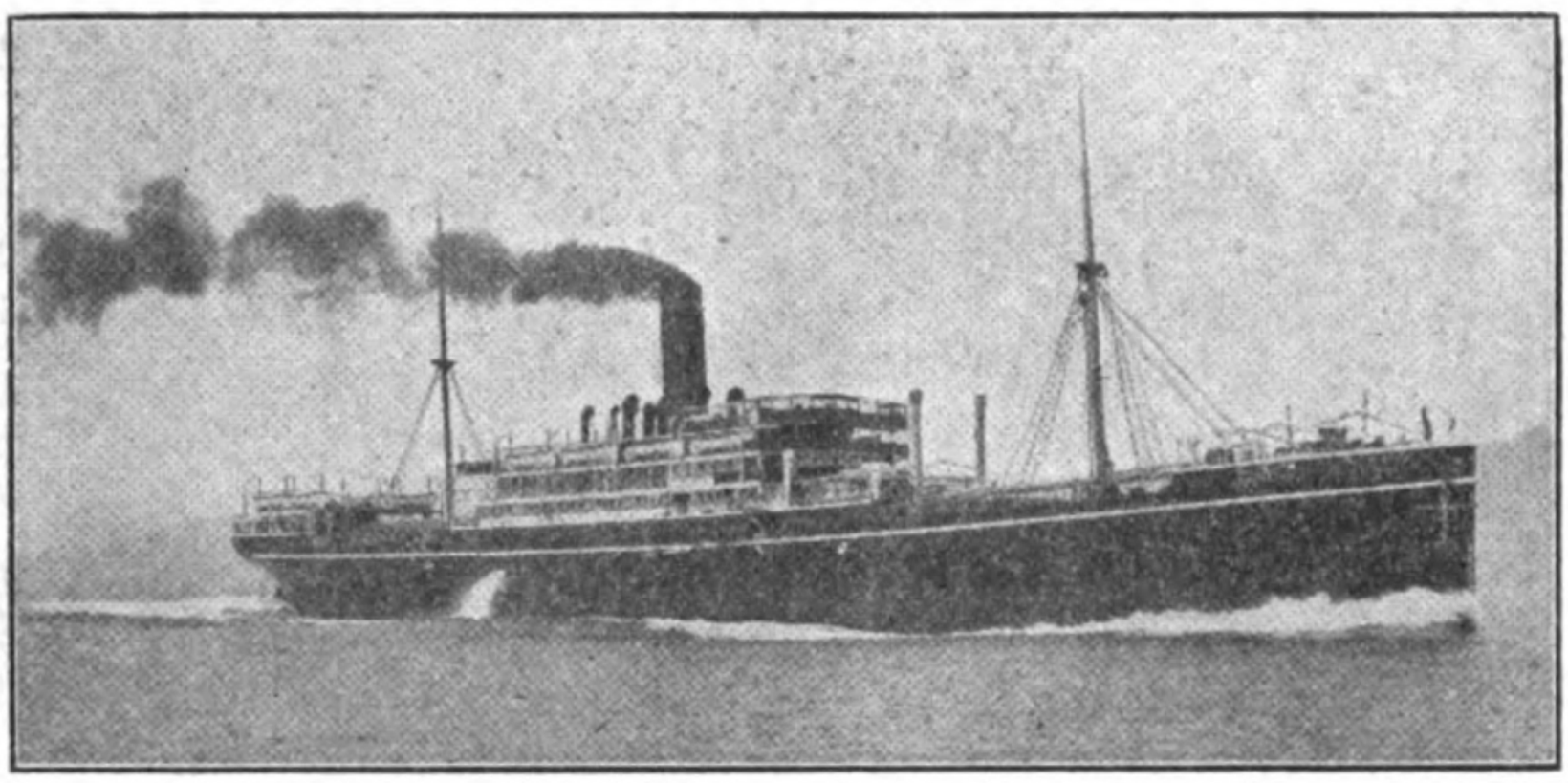

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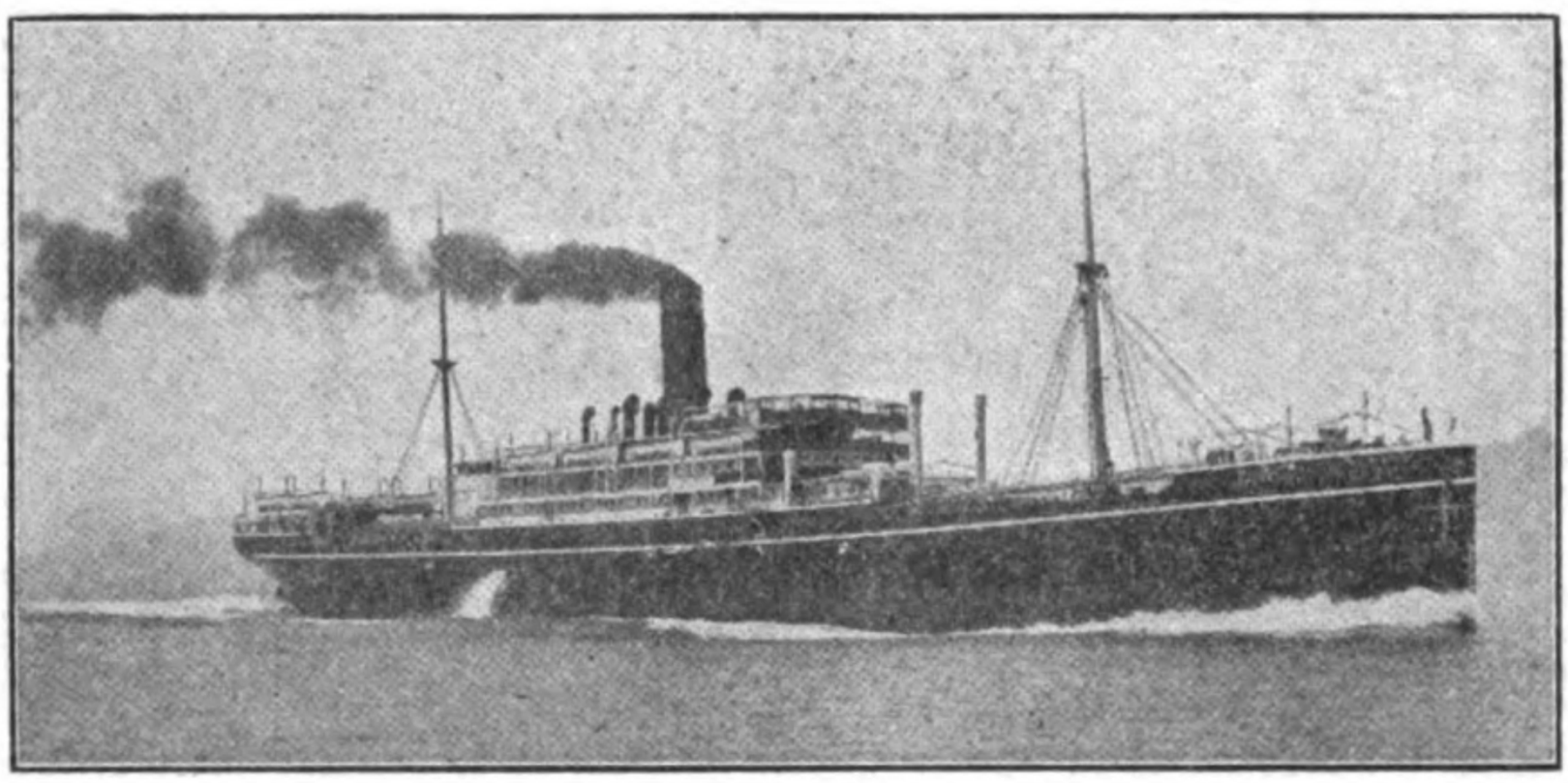

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